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ABSTRACT

This report analyzes data from the 1982, 1985, and 1992 Surveys of Public Participation in the Arts (SPPA). Analysis focuses on the role of race/ethnicity in arts participation. Arts participation is defined as involvement in a listed activity at least once in the past 12 months. Race is defined along categories used by the U.S. Bureau of Census. Selected findings indicate: (1) Attendance rates at live performing and visual arts activities are low for members of all races. In some cases, minority group attendance is increasing at rates faster than white attendance. (2) Differences between white and minority participation are smaller for arts participation through media. (3) Frequency-of-Participation analysis indicates that although whites are more likely to attend or watch than members of other races, the percentage of one-time attenders is much higher than for those of other groups. Minority individuals are more likely than whites to participate frequently. (4) The majority of SPPA respondents do not participate personally in the creation of visual, performing, or literary art. In general, respondents display highest personal participation rates for weaving, quilting, needlepoint, and sewing. (5) All races and ethnicities are more likely to have taken music lessons and classes in art appreciation/history than in and other artistic discipline. (6) Members of each racial group express interest in many types of music. However, certain types of music are preferred by members of one group more than by members of other groups. (7) There is a general similarity among members of each race in terms of their desire for more arts activities. (8) The effect of sociodemographics is variable and related to such things as content of the art form and venue in which the art form is presented. (9) Aside from race, educational attainment and income are key predictors of participation for all races. (MM)

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ARTS PARTICIPATION AND RACE/ETHNICITY

an analysis of 1982, 1985 and 1992 SPPA Surveys

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TABLE OF CONTENTS

Executive Summary i

Chapter One: Introduction to Arts Participation and Race/Ethnicity 2

- The SPPA Surveys 3
- Race and Ethnicity 4
- Basic Themes of this Monograph 5

Chapter Two: Arts Participation Among Racial/Ethnic Groups 6

- Participation in Arts Activities: Live Events and Media 6
- Frequency of Participation in Live and Media Programs 15
- Personal Arts Participation, Experiences and Preferences 18
- Demand for Arts Participation Among Racial Groups 24
- Conclusion 26

Chapter Three: The Net Effect of Race/Ethnicity on Participation 28

- Logistic Regression of Core SPPA Variables 29
- Differences in Predictors of Participation 35
- Conclusion 37

Chapter Four: SPPA Data and Underrepresentation in Arts Participation 39

- Underrepresentation and Distributive Opportunities 39
- Underrepresentation and the Culture Factor 40

EXECUTIVE SUMMARY

This monograph analyzes data from the 1982, 1985 and 1992 Surveys of Public Participation in the Arts (SPPA). Our analysis focuses on the role of race/ethnicity in arts participation. An associated concern of this monograph is the issue of underrepresentation of some members of racial/ethnic groups in some arts activities.

SPPA data provides a good basis for an analysis of arts participation by race/ethnicity. The three surveys have large samples, a fair degree of complexity in how arts participation is measured and detailed demographic and attitudinal questions.

In our analysis of SPPA data, arts participation is defined as involvement in a listed activity at least once in the past 12 months. Race is defined along categories used by the Bureau of the Census. In the 1982 survey, respondents could only describe themselves as white, African American or other. In 1985 and 1992, respondents could also describe themselves as Asian American or Native American. In all three years, Hispanic respondents are "created" by segmenting those individuals who listed their ethnicity as one of the Spanish speaking groups included in the survey.

The statistical procedures used in this monograph are of two basic types. Interpretations based on crosstabulations of participation data by racial/ethnic category form the bulk of this report. However, calculations of odds ratios from crosstabulations, and regression coefficients are used to investigate the likelihood of arts participation as well as differences among races in their rates of participation.

Selected Findings

Attendance at Live Arts Events. Attendance rates at live performing arts and visual arts activities, as well as for reading literature, are low for all races and ethnicities. White respondents, however, are more likely than African Americans, Hispanics, Native Americans and Asian Americans to attend many of these arts activities. Between 1982 and 1992, respondents from minority groups increased their attendance at some of these live arts activities, such as attendance at musicals and stage plays. In some cases, minority group attendance is increasing at rates faster than white attendance - closing the gap between white and minority attendance.

Participation in Arts Activities Through Media. For all three survey years, proportionate differences between white and minority participation are smaller for arts participation through media. Not only does broadcast and recorded media have a role in increasing the accessibility of the arts to all races, its

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availability actually minimizes the differences observed among races for attendance at live arts events.

Frequency of Participation. Frequency of participation figures for both the live arts activities and their media counterparts broaden understanding of the depth of overall participation and difference in attendance among races and ethnicities. While whites are more likely to participate in the arts activities overall--of all respondents who participate, they are not more likely to attend or watch more frequently than other races and ethnicities. In many cases, the percentage of white one-time attenders is much higher than it is for African Americans, Hispanics, Native Americans and Asian Americans. In a few instances, especially in the case of media participation, these groups are much more likely than whites to participate very frequently (more than ten times in the year prior to the survey).

Active Participation in the Arts. The majority of SPPA respondents do not personally participate in the creation of visual, performing or literary art. Participation rates range from no participation (Hispanics singing opera in 1985, for example) to a high of 61.7 percent (Asian Americans playing classical music in 1985). In general respondents display the highest personal participation rates for weaving and needlework activities (such as weaving, crocheting, quilting, needlepoint and sewing)--with 1992 rates ranging from 15.3 percent (for African Americans) to 31.7 percent (for Native Americans).

Lessons in the Arts. All races and ethnicities are more likely to have taken music lessons and classes in art appreciation/history than in any other artistic discipline. Over the ten year period, the percentage of respondents that have experienced art appreciation/history classes increases for all races and ethnicities, while the percentage of respondents that have taken music lessons drops. With just a few exceptions, whites are much more likely to have taken lessons or classes in music, visual arts, ballet, dance other than ballet, creative writing and music appreciation than African Americans, Hispanics or Asian Americans. In a few cases, however, participation rates are much more similar across races and ethnicities. Participation rates in art appreciation/history classes and acting/theater classes are fairly similar for all groups.

Musical Preferences. Members of each racial group express interest in many types of music. Nevertheless, some general themes are evident in the data. Whites are much more likely to prefer country-western music and bluegrass than either Hispanics, African Americans and Asian Americans. Whites, for example, are over three times as likely than African Americans to listen to country-western music, twice as likely than Asian Americans, and 70 percent more likely to prefer country-western than Hispanics.

African American respondents are much more likely to prefer jazz, reggae, soul, blues/rhythm & blues, and hymns/gospel music than whites, Hispanics or Asian Americans. Hispanic respondents are

at least three times more likely to prefer latin/spanish/salsa than either whites, African Americans or Asian Americans.

Asian American preference rates are comparable to white rates for classical/chamber music, opera and reggae, but Asian Americans are more likely to prefer music from ethnic/national traditions and new age music than whites, African Americans, or Hispanics.

Demand for More Arts Participation. With some notable exceptions, there is a general similarity among members of each race in terms of their desire for more arts activities. The gap between actual participation rates and desire for more participation is not significantly greater for members of minority groups than for whites. The notable differences between desired and actual participation among African Americans for jazz, Hispanics for ballet, dance and museum attendance, and whites for musicals and plays seem to be related to arts preferences among members of these racial groups, not caused by barriers to actual participation.

The Net Effect of Race on Arts Participation. For some arts activities, sociodemographic considerations account for less than 10 percent of variance in participation among races while for other activities, they account for almost all variance. There is no single type of arts participation where sociodemographic controls have the most effect in reducing the distance among races. The effect of sociodemographics is variable and related to such things as content of the art form and venue in which the artform is presented.

Predictors of Participation Among Races. Across the three years of SPPA surveys, measured sociodemographic predictors of participation are similar in influence for members of each race. Aside from race, educational attainment and income are key predictors for all races, and there is no predictor that is greatly significant for members of one race and not for others.

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CHAPTER ONE: INTRODUCTION TO ARTS PARTICIPATION AND RACE/ETHNICITY

Despite recent public debate, most Americans generally view the development and support of the arts to be in the public's best interest. Over the past half-century politicians at the federal level affirmed this viewpoint by establishing the National Endowment for the Arts and by developing a tax policy whereby arts organizations benefit from their non-profit status. State and local governments quickly followed suit in supporting the arts as beneficial to individuals and communities. For similar reasons, private corporations, foundations and individuals also contribute to the arts (at rates much higher than the public sector). Arts supporters from all these groups attest to the many benefits of the arts, ranging from lowering school drop-out rates, to increasing analytical and problem-solving skills in students, to unifying communities.

Given the belief that supporting the arts is in the public interest, policy makers naturally assert that artistic experiences should be accessible to all individuals. This belief has manifested itself in the growth of new programs--established by both funders and arts organizations--that have been initiated to attract the traditionally underserved to arts institutions.

Discussions about providing greater access to the arts must address the questions of why some groups of people are less likely to attend arts events than others. The underrepresentation of a definable group in any activity can be explained in two conflicting ways. First, the presence or absence of any individual or group at an event can be seen as a matter of choice. Those emphasizing the role of choice in arts attendance would argue, for example, that fewer Native Americans attending opera is a reflection of the decisions Native Americans make about the arts they choose to enjoy. Conversely, some argue that the presence or absence of any individual or group at an event can be traced to barriers to their participation. Those emphasizing the role of barriers in arts attendance would argue that fewer Native Americans attending opera is the direct result of opera not being geographically available or culturally accessible to Native Americans.

Underrepresentation in an arts activity, however, is most likely the result of a combination of both factors. The fact that underrepresentation in arts activities is demonstrable along very specific racial and economic lines should indicate that participation in the arts is not always simply a matter of choice. However, the fact that the artistic content of each artform does influence whether or not individuals choose to attend, indicates that choice does play some role in arts participation.

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This monograph seeks to address the issue of underrepresentation as part of an analysis of the 1982, 1985 and 1992 Surveys of Public Participation in the Arts (SPPA). By presenting and analyzing participation data from the three surveys, we hope to update our understanding of who participates in various arts activities, how they participate in these activities and the role race and ethnicity plays in arts participation.

The SPPA Surveys

The 1982, 1985 and 1992 Surveys of Public Participation in the Arts were sponsored by the Research Division at the National Endowment for the Arts and conducted by the U.S. Bureau of the Census. The three SPPA surveys comprise the most comprehensive assessment of arts participation in the United States.

SPPA survey data is weighted (by age, gender, and race) to be representative of the non-institutionalized over-18 population for each year surveyed. Each survey contains detailed demographic and attitudinal questions as well as four different kinds of questions about how respondents participate in the arts.

The first type of question asked respondents about their direct experience with several categories of arts activities. The second type measures respondent participation in arts activities through various media. The third type asks about respondent preferences for particular art forms and desire for greater participation. The last type details respondent experiences with art classes, instruction or parental encouragement to experience the arts.

Because our focus is on arts participation by members of racial groups, we will primarily focus on those survey questions that have respondents in sufficient numbers so as to be able to adequately segment them by factors such as race, income, education and age. Although most survey data is included in this monograph, we will primarily investigate the first two types of participation questions.

In the 1982 and 1985 surveys, most questions asked respondents to indicate arts participation by answering if they have participated during the last twelve months, and further refining their answers by indicating among a range of possible occasions of participation during the last month. In the 1992 survey, respondents were asked to indicate participation and were allowed to further elaborate by listing the number of occasions they participated during the last year. For the sake of simplicity, in this monograph participation in the arts reflects whether or not respondents have participated in the activity in question during the past twelve months. This means that within

our analyses, there is no difference between persons who attended an event once and those who attended on 15 occasions. However, because frequency of participation data can indicate the "depth" of a group's participation in an arts activity, we do analyze all available frequency of participation data from the 1992 survey.

Race and Ethnicity

Between the 1982 and 1992 SPPA surveys, researchers expanded and refined the questions designed to measure race. In 1982, respondents could only describe themselves as white, African American or Other. In 1985 and 1992, respondents could also describe themselves as Asian American or Native American. In all three surveys, surveyors could only designate Hispanics on the basis of their responses to questions about ethnicity. In our analyses, we have extracted those respondents who listed their ethnicity as one of the Spanish speaking groups included in the survey and placed these respondents into a new "Hispanic" category of a recoded race variable.[1] The primary result of this procedure was to reduce the number of white respondents in all three years.

The designation "Hispanic" does not refer to a racial group. However, for statistical simplicity, Hispanic respondents will be listed alongside the racial categories of white, African American, Asian American and Native American. This placement of Hispanics along with racial categories is problematic in that it disregards the differences among people commonly grouped as Hispanic. Future SPPA surveys might consider expanding ethnicity questions in order to compare participation among races and cultures. We have not employed SPPA ethnicity data in any other manner except to aid in the identification of Hispanic respondents.

Table I-1 indicates percentages of respondents by race and Hispanic origin. All SPPA data has been weighted for race age and gender to be reflective of the respective year's adult populations.

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[1] In the 1982 and 1985 surveys these groups included Mexican-American, Chicano, Mexican, Puerto Rican, Cuban, Central or South American or other Spanish. In the 1992 survey, Hispanics were identified from a question about Hispanic origin.

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TABLE I-1: SPPA SAMPLES BY RACE AND HISPANIC ORIGIN

	1982	1985	1992
White	81.6%	80.9%	77.4%
Black	10.6%	10.9%	11.5%
Hispanic	5.4%	6.3%	8.0%
Asian	--	1.6%	2.6%
Native Amer.	--	0.2%	0.5%
Other	2.3%	--	--

Basic Themes of This Monograph

The purpose of this monograph is to complement existing SPPA data and analyses, and inform discussion of access to, and underrepresentation in, the arts. We will achieve both of these tasks through the use of descriptive and analytical statistical methods.

In Chapter Two, we will display and discuss crosstabulations of basic participation data in terms of race/ethnicity. Our analysis of this data will focus on changes in participation within races, among races and across the ten year time frame of the three surveys. We will also weigh participation crosstabulations against frequency of participation data from the 1992 survey. The purpose of this analysis is to further investigate distinctions among races in terms of participation by examining the "depth" of participation in arts activities. This chapter also investigates racial/ethnic diffferences in desire for arts participation and how this compares to actual participation rates.

In Chapter Three, we will assess the actual effects of race on arts participation through the use of logistic regression models. These models should indicate the effect of race on arts participation once other influential sociodemographic conditions are removed.

Chapter Four will draw together themes elaborated in Chapters One through Four in order to address the question of underrepresentation in arts participation. It is our contention that themes discerned through our analysis of SPPA data can at least help to refine our understanding of what underrepresentation in the arts means. This discussion will also address how an analysis of SPPA data can indicate considerations for those seeking to increase the participation of members of a racial group in an artform.

CHAPTER TWO: ARTS PARTICIPATION AMONG RACIAL/ETHNIC GROUPS

In this chapter, we will discuss how participation and preferences changes from 1982 to 1992 for whites, African Americans, Hispanics, Native Americans and Asian Americans for artistic consumption, personal participation through artistic creation and lessons, and musical preferences. We will also detail how participation and preferences differ between these groups. Differences among races and ethnicities can be attributed to several factors, such as demographic and economic factors or cultural experiences. Rather than attempt to quantify the factors contributing to these differences, in this chapter we will simply present and compare the data. In Chapter 3 we will further examine the possible factors contributing to differences.

Participation in Arts Activities: Live Events and Media

Attendance at Live Arts Events

In the 1982, 1985 and 1992 SPPA surveys, respondents were asked if they attended several different types of arts events during the previous year, ranging from attending arts performances to visiting art museums and festivals to reading literature. In all three surveys, respondents were asked if they participated in nine live arts activities. These activities include: performances of jazz, classical music, opera, musicals, plays, and ballet; attendance at art museums and galleries and arts/craft festivals; and reading poetry. Seven more live arts activities were added in 1992: attendance at dance performances other than ballet, visits to historic parks or monuments (including buildings or neighborhoods), reading books, reading plays, reading novels/short stories, listening to a reading of poetry, and listening to a reading of novels or books. (These last two arts activities are somewhat problematic, however, since they refer to listening to either live or recorded readings. They therefore cannot be considered strictly "live" or solely "media" arts activities.)

Table II-1 presents the attendance figures for the nine arts activities surveyed in 1982, 1985 and 1992, delineated by race/ethnicity. Table II-2 presents the attendance figures for the seven activities added in 1992. These figures represent the percentage of attendees within each racial/ethnic group sampled, rather than the percentage of all attendees that fall within specific racial/ethnic categories.

The figures in Tables II-1 and II-2 include respondents who attended each arts activity one or more times within the year preceding each survey. Therefore, a respondent who attended an activity only once in the previous year is treated no differently

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from a respondent who attended the same activity ten times. To further understand the depth of participation, we will discuss *frequency* of participation among racial/ethnic groups later in this chapter.

Changes in Attendance Within Groups, 1982 - 1992. As displayed in Tables II-1 and II-2, in general attendance rates for these arts activities are low for all race/ethnicities. For the variables common to all three surveys, participation rates range from no participation (for Native Americans attending ballet in 1992) to a maximum attendance of 45 percent (for whites visiting art/craft fairs in 1992). For all race/ethnicities, attendance rates are lowest for opera and ballet performances and highest for visits to art museums and art/craft festivals. Considering the seven additional variables added in 1992, participation rates are also high for visiting historic parks and monuments, reading books, and reading novels and short stories.

For the majority of the nine arts activities, participation rates within racial/ethnic groups remain constant during the ten year period from 1982 to 1992. Between 1982 and 1992, for example, whites, African Americans and Hispanics exhibit only small changes in attendance rates for most arts activities, ranging from three-tenths of a percentage point to 6.7 points. Except for a five percentage point, or 22 percent, increase in attendance at art museums, attendance rates for white respondents remain stable.

There is, however, a notable increase within the ten years in the percentage of African Americans attending both musicals and stage plays, with the majority of the increases occurring between 1985 and 1992. While only 8.3 percent of African Americans attend a musical in 1985, 14 percent participate in 1992, and African Americans are twice as likely to attend a play in 1992 than in either 1982 or 1985. The percentage of African American respondents attending art museums and galleries as well as art/craft festivals also significantly increases over the ten year period. In fact, African American attendance at art museums increases from 12.4 percent in 1982 to 19 percent in 1992, a 53 percent increase.

Since 1982, Hispanic respondents slightly decrease their participation in nearly every activity except for two--attending plays and visiting art museums. While these steady declines in attendance are small--usually two points or less--they must be considered in light of the small numbers of Hispanics participating overall. (In 1992, Hispanics display attendance rates of less than 10 percent in 6 out of the 9 arts activities). Hispanic poetry reading, however, decreases 39 percent from 1982 to 1992.

In 1982, SPPA surveyors aggregated the data for Native American and Asian American respondents into one category, "Other," but in 1985 and 1992, surveyors collected this data

separately. Due to small sample sizes, however, figures for these groups may not be representative of the population as a whole. Our discussion for these groups is also limited since only two years of data is available for analysis. We cannot assume that changes between two survey years represent an ongoing trend. In some cases the attendance figures for these groups greatly fluctuates between 1985 and 1992; Native American attendance at art/craft festivals, for example, increases from 11.8 percent in 1985 to 42.7 percent in 1992.

From 1985 to 1992, Native American attendance increases for all of the arts activities excluding only ballet, where attendance decreases by 3 points. Significant increases of between 3 and 6 percentage points occur in Native American attendance at opera, musicals, and art museums/galleries. Even larger increases occur for visiting art/craft festivals (over 30 points), reading poetry (over 20 points) and attending plays (almost 15 points). Asian American attendance from 1985 to 1992, on the other hand, decreases for every activity except for visiting arts museums. Significant decreases of 3 to 8 points occur in Asian American attendance at classical music performances and musicals, as well as in Asian American poetry reading. A large decrease of 20.8 points occurs in Asian American attendance at art/craft fairs.

Comparing Attendance Rates Across Groups. As illustrated in Tables II-1 and II-2, white respondents are more likely than respondents from other groups to attend the majority of arts activities. Differences in attendance rates between whites and other races and ethnicities, however, vary widely by arts activity and year. From 1982 to 1992, the absolute differences between whites and other minority groups range from as small as a few tenths of a percentage point to just over 32 percentage points. In many cases, however, absolute percentage point differences between races and ethnicities are small simply because overall attendance rates are low. (Participation rates for opera in 1992, for example, only range from 1.8 percent to 4.6 percent.) A three percentage point difference between groups, however, is much more significant when referring to overall participation ranging from two to five percentage points, than it is when looking at figures in the thirtieth percentile. Percentage point differences in attendance rates between minority groups and the white majority must therefore be considered in relation to overall participation rates for each activity.

To compensate for the disparities in overall participation rates among the various arts activities, we can look at differences between racial/ethnic groups as a proportion of overall participation rates using an odds ratio calculation. We calculate odds ratios by dividing the difference between the majority and minority attendance percentages by the minority attendance percentage. For each activity, these ratios project the likelihood with which the group with the highest attendance

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rate (in most cases, whites) will attend as compared to respondents from other racial/ethnic groups.

For many of the arts activities in Tables II-1 and II-2, the attendance rate for white respondents is significantly higher than the rates for other racial/ethnic groups. Utilizing odds ratios, in 1992 whites are at least 50 percent more likely than either African Americans or Hispanics to attend opera, ballet, art museums, and art/craft festivals, and they are at least twice as likely as either group to attend classical performances or visit historic parks or monuments. In addition, whites are much more likely than Hispanics to attend a jazz performance, a stage play or musical, or to read poetry, books and novels/short stories. Whites are at least 50 percent more likely than Asian Americans to attend a jazz performance, musical, stage play, historic park or monument, or an art/craft festival as well as to read poetry. Whites are much more likely to attend a musical or ballet performance than Native Americans.

While white respondents are more likely to attend most live activities, there are some notable exceptions. Whites are less likely than African Americans to attend a jazz performance; in 1992, for example, African Americans are 50 percent more likely to attend a jazz performance than whites. Also, while white respondents are more likely than African Americans, Hispanics and Native Americans to attend a ballet performance, the attendance rates of minority respondents at dance performances (other than ballet) are comparable to or higher than those of white respondents. For example, while no Native Americans reported attending ballet in 1992, they are at least twice as likely as whites to attend a dance performance. In 1992, Native American respondents are also more likely than white respondents to attend a play or read a book or play. Attendance rates for Asian American respondents are comparable to or higher than white rates for attendance at classical music performances, opera, ballet, and art museums and galleries.

Changes in the Gap between White Respondents and Other Groups. While white respondents generally participate more than members of other groups in the live arts activities, it is also important to note how the gap between white and African American, Hispanic, Asian American and Native American participation changes from 1982 to 1992. Is the difference between white and Hispanic attendance at jazz performances, for example, increasing or decreasing over time? Except for an increase in attendance at art museums, white attendance rates remain relatively constant over the ten year period for all arts activities. Therefore, any changes in the differences between white and minority participation will be largely attributable to changes in minority attendance rates.

The gap between African American and white attendance narrows from 1982 to 1992 for some arts activities. Using odds ratios, in 1982 whites are more than twice as likely to attend a

play than African Americans. In 1992, however, whites are only 19 percent more likely to attend a stage play than African Americans. The gap between white and African American attendance rates for musicals also closes significantly; in 1992, whites are only 36 percent more likely to attend a musical than African Americans, as compared to being 101 percent more likely to do so in 1982. African American and white attendance rates at art museums are also more similar, despite a five point increase in white attendance at art museums; whites are 90 percent more likely to attend a museum than African Americans in 1982, but only 51 percent more likely to do so in 1992. There is also a significant change in the differences between poetry reading rates for African Americans and whites. In 1982, whites are 37 percent more likely to read poetry than African Americans as compared to being only 7 percent more likely to do so in 1992.

The gap between white and Hispanic attendance, however, is remaining constant or slightly increasing for most of the arts activities. The difference between white and Hispanic participation increases significantly for attendance at jazz performances, art museums and art/craft fairs. For example, while whites are only 8 percent more likely than Hispanics to attend a jazz performance in 1982, they are 78 percent more likely to attend in 1992. The differences between white and Hispanic participation rates is also widening for poetry reading. In 1982 whites are 21 percent more likely to read poetry than Hispanics, as compared to being 75 percent more likely to do so in 1992. Stage plays are the only arts activity where the difference between white and Hispanic attendance rates narrows. While white respondents are 140 percent more likely than Hispanics to attend a play in 1982, in 1992 this percentage reduces to 70 percent.

Between 1985 and 1992, differences between the attendance rates of white respondents and Native Americans decrease significantly for plays, art/craft festivals, and reading poetry--the three activities where Native Americans made the most significant gains between the two years. While in 1985 white respondents are 97 percent more likely than Native Americans to attend a stage play, in 1992, Native Americans are 50 percent more likely than whites to attend. The gap between the attendance rates of Asian American respondents and the white majority, on the other hand, significantly increases for attendance at musicals, art/craft festivals, and for reading poetry. In 1985, white respondents are only 9 percent more likely than Asian Americans to read poetry, while in 1992, white respondents are 64 percent more likely to read poetry. As previously mentioned, these figures for Native Americans and Asian Americans, however, are only suggestive at best.

Conclusion. In general, attendance rates at live performing arts and visual arts activities, as well as for reading literature, are low for all races and ethnicities. White respondents, however, are more likely than African Americans, Hispanics,

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Native Americans, and Asian Americans, to attend many of these arts activities. Between 1982 and 1992, however, respondents from minority groups increase their attendance at some of these live arts activities, such as attendance at musicals and stage plays. In some cases, minority group attendance is increasing at rates faster than white attendance--consequently, closing the gap between white and minority attendance.

Participation in Arts Activities through the Use of Media

SPPA respondents were asked if they had watched jazz, classical music, opera, dance, musicals, plays, or a program about artists, art works or art museums on television (including video). Surveyors also asked if respondents had listened to certain of these arts activities on the radio, or on records, tapes or compact discs. In 1992, everyone asked the questions regarding attendance at live arts events was also asked these questions regarding the use of broadcast and recorded media. In 1982 and 1985, however, only a subset of respondents was asked the media questions. Table II-3 presents the participation figures for the media activities surveyed in 1982, 1985 and 1992, delineated by race/ethnicity. As in the case of the live arts activities, these figures represent the percentage of participants within each racial/ethnic group sampled, rather than the percentage of all participants that fall within specific racial/ethnic categories. No Native Americans were asked these media questions in 1985.

Media Participation as Compared to Live Attendance. In comparing Tables II-1 and II-2 to Table II-3, the figures for participation in arts activities by broadcast and recorded media are, in general, much higher than the attendance figures for live events. With few exceptions, respondents are much more likely to watch a performance of jazz, classical music, opera, dance or a stage play on television than attend a similar live event. They are also much more likely to listen to a radio performance of jazz, classical music and opera than see a live performance. Respondents are more likely to watch a television or video program about artists, art works or art museums than attend an art museum or gallery (with the exception of Asian American in 1992). For most activities, media participation rates are at least double those of attendance rates at live events. For example, while 1992 attendance rates at live opera performances are very small--ranging from 1.8 percent (Hispanic attendance) to 4.6 percent (Asian American attendance)--the figures for watching an opera on television or video are substantially higher. In 1992, opera television viewership ranges from 11.1 (African American participation) to 18.5 percent (Native American participation).

There are, however, a few exceptions. Respondents are more likely to attend a live performance of a musical than listen to one on the radio or on records, tapes or compact discs (excepting

Asian Americans in 1985), and they are also more likely to attend a play than listen to one on the radio.

Changes in Media Participation Rates, 1982 - 1992. In general, respondents from each racial and ethnic group either increase or maintain their use of broadcast and recorded media from 1982 to 1992. Watching jazz on television or video and listening to jazz on the radio increases significantly for whites, African Americans and Hispanics; white radio listenership for jazz increases by 66 percent, while African American and Hispanic respondents increase their jazz radio listening by 27 and 39 percent respectively. Radio listenership for classical music also increases significantly for these three groups--whites increasing by 12.6 points (62 percent), African Americans by 4.6 points (30 percent), and Hispanics by 3.3 points (17 percent).

Participation rates for watching a program about artists, art works, or art museums on television or video are relatively high across all racial/ethnic groups, with 1992 figures ranging from 24.4 percent for Hispanic viewing to 35.9 percent for Native Americans. These participation rates increase significantly during the ten year period, rising by 28 percent for African Americans and by at least 45 percent for whites and Hispanics. From 1982 to 1992, African Americans and Hispanics also significantly increase their viewing of dance on television or video; African American participation rises 82 percent while Hispanic viewing increases 39 percent. These increases, however, are most likely due to the fact that the dance question was changed in 1992. Instead of referring solely to ballet performances, the question also included other forms of dance such as, modern, folk and tap dance.

In some cases, however, media participation actually drops from 1982 to 1992. For example, whites, African Americans and Hispanics are less likely to watch a musical or a play on television or video in 1992 than in 1982. White viewership of plays on television, for example, drops 31 percent from 1982 to 1992.

While Asian Americans participate through media at very high rates relative to the other races and ethnicities, they are the only group of respondents where participation by media decreases for nearly every activity. From 1985 to 1992, Asian American participation rates drop by more than 30 percent for six of the arts activities--such as watching or listening to jazz--and by more than 50 percent for watching an opera or a musical on television and video, or for listening to musical on the radio. The great fluctuation between the two survey years could be attributable to the data collection methodology; in 1985 the Asian American sample was very small because data for these questions was collected from only a subset of all Asian Americans surveyed. In 1992, all surveyed Asian Americans were asked the media questions, resulting in a relatively larger sample.

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Comparing Participation Rates Across Groups. White participation rates are higher than those for both African Americans and Hispanics for nearly every media arts activity. Utilizing odds ratios, in 1992 white respondents are more likely to watch or listen to classical music; listen to opera on the radio or on records, tapes and compact discs; watch musicals or plays on television; or watch a television program or video about artists, art works or art museums. Whites, African Americans and Hispanics, however, exhibit more comparable rates for watching a televised opera (with 1992 differences of only 1 percentage point) as well as for watching dance on television. African Americans, however, are much more likely than any other race or ethnicity to participate in jazz using broadcast and recorded media; in 1992, African Americans are 80 percent more likely to watch jazz on television or video than white respondents. Hispanic rates for jazz participation are comparable to white rates.

In 1992, Asian Americans participate using media as much as or more than white respondents, with the exception of listening to jazz on records, tapes and compact discs, watching a play on television or video, or watching a television program or video about artists, art works or art museums.

For most of the 1992 media activities, Native Americans participate at rates either higher than or comparable to the white majority. For example, Native Americans are 52 percent more likely than whites to watch an opera on television or video, and 30 percent more likely to view a televised musical. For two of the media activities, however, white respondents participate at significantly higher rates--whites are more than twice as likely as Native Americans to listen to opera or musicals on records, tapes or compact discs.

The "Gap" between Whites and Other Groups: Media vs. Live. Since most Americans own a television or a radio, or both, broadcast and recorded media should widen the accessibility of performing and visual arts activities, thereby increasing participation in the arts in general. The SPPA figures, in fact, confirm that many more respondents are participating in arts activities through the media than by attending live events. For both live events and media arts activities, however, white respondents usually participate more, especially when compared to African Americans and Hispanics. As Paul DiMaggio mentions in his report on the 1982 and 1985 SPPA surveys, it is important to note if the difference between white and minority attendance for media activities is smaller than the gap in attendance for related live performing and visual arts events. In such an event, differences between the white majority and other races and ethnicities might not solely be attributable to interest in an artistic discipline but the accessibility of the delivery system used to display the art form. DiMaggio determines that, for 1982 and 1985, the proportionate gap between white and minority

participation is smaller for media participation than for attendance at live arts events.

When comparing live arts events to their related media activities for the 1992 data, absolute differences between the white majority and other races--especially African Americans and Hispanics--are usually similar. For example, the gap between white and Hispanic attendance at a live classical music performance is 8.3 points, and the difference between the two groups is 8.1 percentage points for watching a classical music performance on television or video. By looking solely at absolute differences, it might appear that Hispanics are not participating in arts activities any more through the use of media than by attending live events. As previously discussed, however, these differences between groups must be mediated by overall participation rates, since many more respondents participate by media than by attending live events. We should therefore once again utilize odds ratios to compare the *proportionate* gap between the white majority and other races and ethnicities for related live and media arts activities.

For many of the arts variables in 1992, odds ratios indicate that the proportionate gap between the white majority and other races and ethnicities is smaller for participation through media activities than through live arts activities. For example, in 1992, while whites are 146 percent more likely to attend a live classical performance than Hispanics, they are only 41 percent more likely to watch a televised classical performance. Another significant change in the proportionate gap occurs for opera participation. In 1992, whites are 89 percent more likely than African Americans, 100 percent more likely than Hispanics and 13 percent more likely than Native Americans to attend a live opera performance. White respondents are, however, only 10 percent more likely than African Americans and 8 percent more likely than Hispanics to watch an opera on television or video--and Native Americans are 52 percent more likely than whites to watch opera on television. The same trend occurs for visual arts participation; for example, while whites are 51 percent more likely to visit an art museum than African Americans, they are only 38 percent more likely than African Americans to watch a program about artists, art works or art museums on television.

Conclusion. In 1992, white respondents are more likely to participate more in both live and recorded arts events than either African Americans, Hispanics and, in some cases, Native Americans and Asian Americans. Similar to DiMaggio's findings for 1982 and 1985, however, in many cases the proportionate differences are smaller for participation through media. Not only does broadcast and recorded media have a role in increasing the accessibility of the arts to all races and ethnicities, its availability actually minimizes the differences observed among races and ethnicities for attendance at live arts events. Therefore, not all differences in arts participation between the white majority and other races and ethnicities can be ascribed to

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interest in or awareness of certain arts activities. Other factors, consequently, must keep interested minority respondents--who participate in art forms by media--from attending related live arts events.

Frequency of Participation in Live and Media Programs

The participation rates in Tables II-1, II-2 and II-3 include all respondents who participated in an arts event, regardless of how many times they had attended or watched an arts program. In 1992 only, surveyors asked each SPPA respondent how many times he or she participated in each of the live arts activities in the year prior to the survey. Surveyors also asked how many times each respondent watched each arts activity on television or video. Table II-4 displays frequency of participation for all respondents who attended a live arts program in 1992, and Table II-5 displays frequency of participation for all respondents who watched a television or video performance of jazz, classical music, opera, musicals, stage plays, dance, or a program about artists, art works, or art museums. These frequency figures illustrate the depth of arts participation, and highlight differences in the attendance patterns of participants by race and ethnicity.

Frequency of Attendance at Live Arts Activities. As detailed in Table II-4, the majority of attenders do not frequently participate in live arts activities; most attenders participate one to five times within the year, with relatively high percentages of one-time attenders. For some activities, such as opera and ballet, the majority of attenders regardless of race or ethnicity participate only once (with the exception of Asian American opera attendance). Consequently, while few SPPA respondents attend live arts events and programs, even those who attend are not participating frequently. Attending a live arts event once does not necessarily indicate an interest in an art form; while a participant might be genuinely interested in an art form, he or she could also just be attending an arts program with friends or family, or be exposed to an arts program by happenstance.

All races and ethnicities display higher frequency percentages for reading books than for any of the other live arts activities. Frequency rates vary by race and ethnicity for the other activities. White attenders visit art museums or galleries, art/craft festivals and historic parks or monuments more frequently than they attend other events. African Americans attend jazz most often with 64.8 percent participating more than once and 14.1 percent attending more than six times. Hispanics visit art museums/galleries and historic parks or monuments and attend classical music and dance performances most frequently; 15.5 percent of Hispanics participants attend classical performances more than six times, while 12.2 percent visit an art

museum or gallery more than six times. Native Americans participants attend jazz and dance or visit an historic park or monument more often than other activities, with 43.9 percent of Native Americans attenders going to a dance performance more than six times, and 29.8 percent visiting an historic park or monument six times or more. Asian Americans are most likely to attend classical music performances, dance (other than ballet), arts and craft fairs/festivals, or visit historic parks or monuments more than once. Because there are so few Native American and Asian American attenders for most activities, the frequency figures for both groups are not representative of the population as a whole, and only suggestive at best.

As previously discussed, white respondents usually display higher general participation rates than other groups for most of the live arts activities. But while white respondents are more likely to participate overall, those who participate do not necessarily attend the live arts activities more frequently than minority attenders. In fact for most of the live arts activities, African American, Hispanic, Native Americans and Asian American attenders participate at rates comparable to or higher than white respondents--and in many cases they attend the live arts activities much more often. For example, in 1992, 14 percent of white respondents attend live classical performances as compared to only 5.7 percent of Hispanics. Of all attenders, however, 43.3 percent of whites participate one time while only 28.9 percent of Hispanics are one-timers; Hispanic attenders are 25 percent more likely than white attenders to go to a classical music performance more than one time, with 55.6 percent of Hispanics attending two to five times.

Another significant difference between white frequency of attendance as compared to other minorities occurs for dance performances other than ballet. Only 36.2 percent of whites attend a dance performance more than once, as compared to 46.7 percent of African Americans, 60 percent of Asian Americans, 64.4 percent of Hispanics, and 75.3 percent of Native Americans. While African Americans, Hispanics and Asian Americans will most likely attend two to five times, 43.9 percent of Native Americans attend such performances more than six times. And while attendance at ballet is low for all races and ethnicities, African Americans, Hispanics and Asian Americans are at least 60 percent more likely than white attenders to go to a ballet two to five times.

For many of the arts activities, minority groups display fewer numbers of one-time participants than whites. Hispanic attenders participate at higher frequencies than whites for jazz, musicals, stage plays, ballet, and they visit art museums/galleries and historic parks/monuments as often as white attenders. African American participants attend jazz, stage plays, ballet, and dance at rates higher than whites and participate at comparable rates for opera, and visits to art museums. For some arts activities, the differences between Hispanic and African American attenders vary considerably;

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Hispanics are much less likely than African Americans to attend jazz or an opera more than once, but much more likely than African Americans to attend a classical music or dance performance or visit an historic park more than one time. Asian American attenders participate at performances of classical music, opera, ballet and dance, and visit an historic park or monument more frequently than whites. Native Americans attend jazz, dance and historic parks or monuments more frequently than whites.

Frequency of Participation through Media. As illustrated in Table II-5, attenders participate in the arts activities much more frequently by watching television or videos than by attending live events. For many of the arts activities, the percentage of participators who watch a televised program more than once is significantly higher--sometimes as twice as high--than the number of participants who attend a related live event more than once. While 48.4 percent of African Americans attend a live classical performance more than once, for example, 80.5 percent of African Americans watch a classical music program on television more than once, with 22.9 percent (as compared to 3.6 percent) attending more than six times. Therefore, not only are respondents more likely to participate in the arts through broadcast and recorded media, Table II-5 indicates that when they do participate by media, they participate more frequently. Of the respondents who watch arts television or video programming, most do so more than one time, with the majority of participants falling into the two to five time participation range. However, for each activity many more respondents watch a television program more than six times than attend a related live event more than six times.

Similar to the frequency figures for attendance at live events, of the African Americans, Hispanics, Native Americans and Asian Americans who watch televised or videotaped arts programming, most generally participate as often or more often than white respondents. Differences between attenders, however, are usually not as large as those for live attendance. For example, the percentage of respondents who attend a live classical performance more than once in 1992 ranges from 47.1 percent (Native Americans) to 71.1 percent (Hispanics)--a difference of 24 percentage points. That same year, media frequency percentages for classical music range from 72.9 (Native Americans) percent to 86.8 (Hispanics) percent--a difference of 13.9 percentage points.

As with the live attendance figures, in some cases Native Americans, Asian Americans, Hispanics and African Americans are much more likely to participate using the media than whites participants. Approximately 16 percent of both African Americans and Asian Americans watch jazz on television or video more than ten times, as compared to only 7.5 percent of whites. Similarly, 22 percent of Hispanics, and 17 percent of Native Americans and Asians Americans watch a play on television or video more than

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ten times, as opposed to 10.4 percent of whites. African American, Hispanic and Asian American attenders are all also more than 60 percent likely than whites to watch a televised or videotaped dance programs more than ten times, with Hispanics figures twice those of white participants.

Conclusion. The frequency of participation figures for both the live arts activities and their media counterparts broaden understanding of the depth of overall participation and difference in attendance among races and ethnicities. While whites are more likely to participate in the arts activities overall--of all respondents who participate, they are not more likely to attend or watch more frequently than other races and ethnicities. In many cases, the percentage of white one-time attenders is much higher than it is for African Americans, Hispanics, Native Americans and Asian Americans. In a few instances, especially in the case of media participation, these groups are much more likely than whites to participate very frequently (more than ten times in the year prior to the survey).

Personal Arts Participation, Experiences and Preferences

In the previous section we detailed respondents' experiences regarding the consumption of arts activities produced by outside sources; the SPPA survey also attempts to capture respondents' personal arts experiences and preferences. Each year, surveyors asked a subset of all SPPA respondents questions regarding: individual endeavors in the creation of art, experiences taking lessons or classes in the arts, and preferences regarding different types of music.

Because SPPA surveyors employed a subset, the Asian American and Native American samples are very small; no more than 24 Native Americans and 40 Asian Americans were asked these questions in 1985. In 1992 the Asian American sample increased to 147, but only 24 Native Americans were surveyed. In some cases, surveyors did not even collect responses from Native Americans. (We have noted these instances on each table by "NA.") While we display the participation rates for both of these groups in subsequent tables, the information provided by these figures--especially for Native Americans--is very limited and cannot be considered to be representative of the population as a whole. Therefore, in the following discussion we will focus primarily upon all three years of data for whites, African Americans, Hispanics and the 1992 data for Asian Americans.

Individual Participation through the Creation of Art

The first set of personal participation questions regard active participation in the creation of visual, performing and literary art within the previous year. These questions covered many disciplines, ranging working with pottery, ceramics, jewelry, leatherwork or metalwork to ballet dancing to writing stories, poems or plays. Four activities were added in 1992: composing music, owning original art, singing with a vocal group, and participating in dance other than ballet (such as modern, folk or tap). Table II-6 presents the personal arts participation figures delineated by race/ethnicity.

Many of the performing arts questions were changed between 1985 and 1992, resulting in significant differences in the collected data. In 1982 and 1985, surveyors asked if respondents simply participated in each performing arts activity, but in 1992 surveyors added a clause relating each activity to *public performance*. Consequently, between 1985 and 1992 participation figures drop significantly for each of the performing arts questions. Therefore, we cannot compare the 1992 performing arts figures to the 1982 and 1985 figures.

Regardless of race or ethnicity, the majority of respondents do not personally participate in the creation of visual, performing or literary art. Participation rates range from no participation (Hispanics singing opera in 1985, for example) to a high of 61.7 percent (Asian Americans playing classical music in 1985). In general respondents display the highest personal participation rates for weaving and needlework activities (such as weaving, crocheting, quilting, needlepoint and sewing)--with 1992 rates ranging from 15.3 percent (for African Americans) to 31.7 percent (for Native Americans). With the exception of needlework, in 1982 and 1985 respondents are more likely to personally participate in the performing arts than in the visual arts. (We focus on 1982 and 1985 figures, since the addition of the performance criteria to the question in 1992 significantly reduced personal participation rates for these activities).

In comparing participation rates for the performing arts activities in 1982 and 1985 to attendance rates at related live events, respondents are more likely to personally participate in a performing art form than attend a live performance. With few exceptions, in 1982 and 1985, whites, African Americans and Hispanics are more likely to perform jazz or classical music, sing from a musical or operetta, or act in a play than attend a similar live performance. In many cases, the personal participation rates are much higher than attendance at live events; for example, in 1985 only 6.3 percent of African Americans attend a classical music performance, while 20.9 percent play classical music. For visual art, on the other hand, respondents are more likely to attend an art museum or an arts/craft fair than to produce a work of visual art. For example, in 1992, only 10.5 percent of white respondents paint, draw, sculpt, or make prints, while 28.7 percent visit an art museum or gallery.

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White participation in the visual arts activities and creative writing remains stable from 1982 to 1992, except for a 4.3 percentage point, or 32 percent, decrease in clay, metal and leather crafts and a 7 percentage point, or 21 percent, decrease in weaving and needlework. While African American creation of photographs, movies and videos increases 41 percent from 1982 to 1992, African American participation rates for weaving and needlework decrease by 33 percent. African American participation rates for painting, drawing, sculpting and printmaking also drop by 2.2 points, or 29 percent. Hispanics participation rates for clay, metal, and leather crafts decrease by 3.7 points, or 42 percent); smaller, not statistically significant changes also occur for Hispanic participation in painting, drawing, sculpting and printmaking and creative writing.

In many cases, white respondents are more likely to participate in producing visual art than either African Americans or Hispanics. For example, in 1992, 10.5 percent of whites paint, draw, sculpt or make prints, as compared to 7.3 percent of Hispanics and 5.3 percent of African Americans. Whites are also more than twice as likely as African Americans or Hispanics to own an original work of art. These differences among races and ethnicities not only occur for participation in the fine arts activities, but also occur for craft work. Whites are 20 percent more likely than Hispanics to engage in needlework activities in 1992, and 73 percent more likely to do so than African Americans. African Americans, however, participate in clay, metal and leather crafts and in the making of photographs, movies and videos at similar rates as white respondents. Whites are more likely than Asian Americans to participate in pottery crafts, weaving or owning original art. Asian Americans, on the other hand, are 46 percent more likely to participate in creative writing than whites, African Americans or Hispanics.

The 1992 rates for the performing arts activities are so small (most being only a few percentage points) that comparisons across races and ethnicities would not be statistically conclusive. For 1985, however, whites are more likely than African Americans or Hispanics to play classical music, act in a play or dance ballet. African Americans, however, display rates higher than or comparable to whites for singing music from musical plays, singing opera or performing jazz and in 1992 they are 44 percent more likely to sing in a chorus than white respondents. In 1985, Hispanics were more likely to perform jazz than either African Americans or whites, but much less likely than either group to act in a play.

Lessons in the Arts

The second set of questions relating to personal artistic experiences refer to lessons in the arts. Surveyors asked SPPA respondents if they had ever taken lessons or classes in music,

visual arts, acting or theater, ballet, creative writing, art appreciation/history, or music appreciation. In 1992, an additional question was added regarding lessons or classes in forms of dance other than ballet, such as modern, folk or tap. Table II-7 displays the data for lifetime participation in arts classes/lessons delineated by race/ethnicity.

All races and ethnicities are more likely to have taken music lessons and classes in art appreciation/history than in any other artistic discipline. Over the ten year period, the percentage of respondents that have experienced art appreciation/history classes increases for all races and ethnicities, while the percentage of respondents that have taken music lessons drops. Whites decrease their lifetime participation in music lessons by 6.4 percentage points, African Americans by 10.8 percentage points, and Hispanics by 3.8 points. All races and ethnicities also display decreases in their lifetime participation in visual arts classes. African American rates also drop by 5.1 points for classes in music appreciation.

With just a few exceptions, whites are much more likely to have taken lessons or classes in music, visual arts, ballet, dance other than ballet, creative writing and music appreciation than African Americans, Hispanics or Asian Americans. For example, in 1992 whites are 50 percent more likely than African Americans, 85 percent more likely than Asian Americans and over twice as likely as Hispanics to have taken music lessons or classes. Somewhat smaller differences also occur between the white majority and the other groups for lifetime classes in visual arts: 19 percent of whites have experienced visual arts classes as compared to 15.9 percent of Asian Americans, 14.1 percent of Hispanics, and 11.4 percent of African Americans. The figures for dance also indicate wide differences; in 1992, 17.6 percent of whites, as compared to 9.6 percent of African Americans, 8.3 percent of Hispanics and 8.5 percent of Asian Americans, have taken classes in a form of dance other than ballet. In a few cases, however, participation rates are much more similar across races and ethnicities. Participation rates in art appreciation/history classes and acting/theater classes are fairly similar for all groups. For example, in 1992, Asian Americans are slightly more likely to take such classes than Whites, and who are only slightly more likely to participate than African Americans or Hispanics.

Musical Preferences

A third set of questions regard respondents' musical preferences. The SPPA survey included a list of several types of music ranging from classical/chamber music to country-western to jazz to mood/easy listening. Respondents were asked what types of music they like to listen to, and allowed to choose as many from the list as they preferred. Table II-8 displays these musical preferences delineated by race/ethnicity. Out of the

same list of musical genres, respondents were also asked what one type of music they like best. Table II-9 displays this information by race/ethnicity.

In 1992, several additional music categories were added to the list: reggae, rap music, latin/spanish/salsa, parade/marching band, new age, music of a particular ethnic/national tradition, and choral/glee club. Additionally, the soul/blues/R&B question asked in 1982 and 1985 was split into two categories, "soul" and "blues/rhythm and blues."

The addition of the new musical categories in 1992 better clarifies musical choices, especially when defining preferences of groups other than the white majority. In 1982 and 1985, respondents could only express interest in some musical categories--such as some non-European forms of music--through an "Other" category. In 1985, for example, 31.4 percent of Hispanics express a preference for "Other" types of music. In 1992, however, 78 percent of Hispanics report a preference for latin/spanish/salsa music and 35 percent like to listen to music of a particular ethnic or national tradition--two options not available for them to choose from in either 1982 or 1985.

Musical Preferences Within Groups. In 1992, whites display the highest preference rates for country-western, mood/easy listening and rock music. Some musical preferences for white respondents increase over the decade; white preferences for blues/rhythm and blues, for example, increase by 75 percent--from 22.5 percent in 1982 to 39.3 percent in 1992. Increases in white musical preferences also occur for classical/chamber music, operetta/broadway/show tunes, jazz, and bluegrass.

In 1992, African Americans express high preferences--ranging from 52.7 percent to 63.7 percent--for hymns/gospel, soul, blues/rhythm and blues, and jazz music. Only approximately 8 percent of African Americans, on the other hand, like to listen to opera or bluegrass. Between 1982 and 1992, African American preference rates for mood/easy listening music increase by 14.2 percentage points, or 59 percent, and jazz preference rates increase by 10.2 percentage points, or 24 percent. African American preference rates increase less significantly for contemporary folk music, big band, and classical/chamber music. African American preferences for rock and country-western music, on the other hand, decrease between 1982 and 1992.

Seventy-eight percent of Hispanic respondents surveyed in 1992 like to listen to latin/spanish/salsa music. In 1992, Hispanics also express higher preferences for country-western music, music from ethnic or national traditions, and rock music. Hispanics least prefer opera and choral/glee club music, with preference rates of between 7 and 8 percent. From 1982 to 1992, Hispanic preferences increase for hymns/gospel music and bluegrass by approximately 4 percentage points each, and decrease

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for country-western music by 14.3 percentage points, or 29 percent.

Sixty percent of the Asian respondents surveyed in 1992 like to listen to music from ethnic or national traditions, and they also display high preference rates for mood/easy listening music, classical/chamber music, and rock music. Asian Americans least prefer listening to choral/glee club music and bluegrass--both with preference rates under eight percent. Between 1985 and 1992, Asian American preferences for blues/rhythm and blues increase by 10.2 percentage points, or 71 percent, and decrease by 52 percent for big band music. Asian American preference rates drop slightly for jazz music, mood/easy listening music, and hymns/gospel.

Comparing Preferences Across Groups. Whites are much more likely to prefer country-western music and bluegrass than either Hispanics, African Americans and Asian Americans. Whites, for example, are over three times as likely than African Americans to listen to country-western music, twice as likely than Asian Americans, and 70 percent more likely to prefer country-western than Hispanics. Whites are also more likely than African Americans, Hispanics and Asian Americans to listen to: operetta/broadway/show tunes, big band, rock, parade/marching band, contemporary folk, and mood/easy listening music. Whites are 95 percent more likely than African Americans and 37 percent more likely than Hispanics to prefer classical/chamber music, and more than 75 percent more likely than either group to prefer opera.

African American respondents are much more likely to prefer jazz, reggae, soul, blues/rhythm & blues, and hymns/gospel music than whites, Hispanics or Asian Americans. African Americans, for example, are more than three times as likely to listen to rap or soul music than whites. Hispanic respondents are at least three times more likely to prefer latin/spanish/salsa than either whites, African Americans or Asian Americans. While they are less likely than whites to prefer country-western or bluegrass, they are 83 percent more likely to listen to country-western music, and 78 percent more likely to listen to bluegrass music than African Americans. They are also more likely than African Americans to prefer classical/chamber music, rock, or music from an ethnic/national tradition.

Asian American preference rates are comparable to white rates for classical/chamber music, opera and reggae, but Asian Americans are more likely to prefer music from ethnic/national traditions and new age music than whites, African Americans, or Hispanics. In fact, for 1992, Asian Americans are more than three times as likely than whites, more than twice as likely than African Americans, and 73 percent more likely than Hispanics to listen to music from ethnic/national traditions. Asian Americans are also more likely than African Americans or Hispanics to

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listen to opera, operetta/broadway/show tunes, and contemporary folk music.

Music Respondents' Liked Best. Since preferences for each race and ethnicity are widely spread across many types of music, each of the highest ranking genres for each race and ethnicity display relatively low preference rates in Table II-9. In 1992, 26 percent of whites like country-western music best, 30.4 percent of African Americans prefer hymns/gospel to the other genres, 30.4 percent of Hispanics prefer latin/spanish/salsa, and 28.8 percent of Asian Americans prefer music from ethnic/national traditions.

Musical preferences for white respondents remained fairly stable across the decade, with the exception of a 5.3 percentage point, or 35 percent, decrease in preference for mood/easy listening music. Since a sub-sample of all SPPA respondents was asked this question, and because responses are spread across so many choices, comparing data across the decade for African Americans, Hispanics and Asian Americans is only suggestive at best. Although African Americans, display an 18.9 percentage point decrease in their preference for blues/rhythm and blues, this decrease is most likely due to the rewording of the question between 1985 and 1992. Fifty-seven percent more African Americans, however, like jazz best in 1992 than in 1982. Hispanics display decreases for country-western music, rock, mood/easy listening, big band, and blues/rhythm and blues music. The number of Asian Americans that like classical/chamber music, operetta/broadway/show tunes, rock, mood/easy listening and contemporary folk best also declines from 1985 to 1992.

Demand for Arts Participation Among Racial/Ethnic Groups

Previously, we noted that among members of different races, rates of participation in arts activities, and frequency of participation, varied widely. Here, we will investigate differences among races in terms of their desire to experience more arts activities.

In each of the three SPPA surveys, subsamples of respondents were asked to indicate the arts activities in which they would engage more often if they had the time. In the 1992 survey, respondents were also asked to indicate the arts activity in which they would most like to participate. Tables II-10 and II-11 contain responses to these questions segmented by race.

Desire for More Arts Participation. As Table II-10 indicates, across all races except Native Americans, desire for more participation in the arts is always higher than actual participation rates. Similarly, desire for more participation

has increased significantly between 1982 and 1992, while actual rates of participation, with notable exceptions, are largely steady for the same time frame. The very small sample sizes for Native Americans makes their responses to these questions less than conclusive and only should be considered suggestive.

Among all races, the greatest change between 1982 and 1992 in desire to participate occurs among Asians with an average increase of 14.8 percent. The smallest change in desire between the two survey years occurs among whites with an average increase of 6.2 percent.

There are some notable distinctions among members of each race in terms of the types of arts activity desired. As we saw in our analysis of rates of participation, African Americans are most likely to want more jazz in each survey year, and are the group that experiences the greatest growth in the desire for jazz between 1982 and 1992.

Also similar to trends found in actual participation rates is the fact that white respondents are the most likely to want more of European artforms listed in all three surveys, and are the group that experienced the greatest growth in desire to engage in more of these activities.

Arts Participation Most Desired in 1992. Table II-11 indicates the arts activities members of each race would like to engage in most. Not unexpectedly, African Americans want most to engage in jazz activities, while the activity most mentioned by members of other races centers around visiting museums and galleries. This similarity among many races in terms of activities chosen as most desirable is somewhat surprising. For activities like jazz and opera, the differences among whites, Hispanics, Native Americans and Asians are not as large as might be expected.

Attenders vs. Non-Attenders. For questions about arts activities respondents would engage in more, and questions about the arts activity they would engage in most, individuals who report having engaged in an arts activity are two to three times more likely than non-attenders to say they would like to engage in more of the same activity. Across all disciplines listed in questions about desire for participation, experience with the artform has a direct effect on respondents' desire for greater participation. When used as an indicator variable in regression analyses, experience in an arts activity can be as strong an indicator of participation as education, income or race. This association is true for all races across all three years of SPPA surveys.

Differences Between Desired and Actual Participation. A comparison of Table IV-1 and Table II-1 reveals the sometimes substantial differences in actual participation and expressed desire to participate. Generally, the percentage point difference between desired and actual participation is greatest in the 1992 survey. In 1992, the largest difference between

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desired and actual participation occurs among African Americans for jazz activities (33 percentage points), and among Asians for ballet (24 percentage points). There are also substantial differences between desired and actual participation among Asians surveyed in 1985, but small sample sizes makes these finding less than compelling.

Across all races, the greatest difference between desired and actual participation appears in musicals, plays, jazz and museums/galleries. The smallest differences between desired and actual participation appears in classical music and opera. In fact, percentages of respondents indicating a desire for more opera and ballet are close to actual participation rates. Opera and ballet have the lowest rates of actual participation in all three surveys and also the smallest percentage of respondents who indicate a desire to experience more of the artforms.

Conclusion. With some notable exceptions, there is a general similarity among members of each race in terms of their desire for more arts activities. The gap between actual participation rates and desire for more participation is not significantly greater for members of minority groups than for whites. The notable differences between desired and actual participation among African Americans for jazz, Hispanics for ballet, dance and museum attendance, and whites for musicals and plays seem to be related to arts preferences among members of these racial groups, not caused by barriers to actual participation.

Numerous logistical regression analyses of questions about demand for more participation reveal that across the races, the same indicators motivate desire for participation as motivate actual participation. The role of race in motivating desire for an artform is significant for many of the listed activities, but no more significant than motivators such as educational attainment or income.

Conclusion

For nearly all the arts activities captured by the SPPA survey--from attending arts events, to watching or listening to arts programs on the television or radio, to individually participating in artistic activities, to taking lessons or classes in the arts--white respondents are more likely to participate than either African Americans and Hispanics. Whiles white respondents generally display more comparable participation rates to Asian Americans and Native Americans, the data collected for both these groups is inconsistent and only suggestive at best. In many cases, white respondents participate in the arts at rates at least two or three times higher than other races and ethnicities.

African Americans and Hispanics are underrepresented in the majority of arts activities surveyed by the SPPA. We cannot, however, attribute underrepresentation solely to a lack of interest on the part of African Americans and Hispanics in certain art forms and events. For participation using broadcast and recorded media--a method of participation available to nearly every American--the disparities between the white majority and these groups narrows. Therefore, some African Americans and Hispanics who are using the media to participate in certain art forms, such as classical music performances, opera or visual arts programs, are not attending related live events. It is also important to note that, while white respondents participate more overall, they do not participate more frequently than participants of other races and ethnicities. In many cases, of all attenders, African Americans, Hispanics, Asian Americans and Native Americans participate more frequently than whites in the arts activities, both live and media.

While African Americans and Hispanics do not personally participate in most arts activities at rates comparable to white respondents, there are some activities--such as singing in a chorus or dancing other forms of dance than ballet--where they participate at rates higher than or comparable to white respondents. And while white respondents are more likely to take most types of lessons or classes than minority respondents, all races and ethnicities have taken art appreciation courses at similar rates. Therefore, in some instances African Americans and Hispanics are as interested or more interested than whites respondents in personally participating in the arts or taking lessons.

Minority groups also display high rates of preference for many types of music, such as blues or latin music. These musical genres, however, are not represented in the listing for arts activities. It may be that African Americans and Hispanics do not have a place to categorize their artistic experiences within the confines of the SPPA's arts activities. While African Americans and Hispanics display lower rates of attendance at classical music performances and opera, they might show higher rates of attendance at performances that more closely match their musical preferences. African American respondents, for example, prefer jazz music at high rates and also attend jazz performances at high rates.

Table II–1
ATTENDANCE AT LIVE CORE ARTS ACTIVITIES
BY RACE/ETHNICITY
1982, 1985, AND 1992

	Attend Live Jazz Performance				Attend Live Classical Performance				Attend Live Opera Performance			
	1982	1985	1992	Change	1982	1985	1992	Change	1982	1985	1992	Change
White	9.0	9.2	10.5	1.5	14.3	13.9	14.0	−0.3	3.3	2.9	3.6	0.3
African Amer.	15.5	13.0	15.8	0.3	6.7	6.3	7.0	0.3	1.3	1.4	1.9	0.6
Hispanic	8.3	7.4	5.9	−2.4	7.9	6.8	5.7	−2.2	2.6	0.5	1.8	−0.8
Other	8.3	–	–		9.4	–	–		3.0	–	–	
Native Amer.	–	6.5	8.0	1.5	–	9.4	10.9	1.5	–	0.0	3.2	3.2
Asian Amer.	–	8.0	5.9	−2.1	–	17.9	12.2	−5.7	–	4.8	4.6	−0.2

	Attend Live Musical				Attend Live Stage Play				Attend Live Ballet Performance			
	1982	1985	1992	Change	1982	1985	1992	Change	1982	1985	1992	Change
White	20.4	18.3	19.1	−1.3	13.2	12.8	14.3	1.1	4.5	4.7	5.1	0.6
African Amer.	10.1	8.3	14.0	3.9	5.9	5.9	12.0	6.1	1.8	2.0	2.7	0.9
Hispanic	11.1	9.9	8.8	−2.3	5.5	6.2	8.4	2.9	4.5	2.7	3.4	−1.1
Other	13.1	NA	NA	NA	7.9	NA	NA	NA	3.4	NA	NA	NA
Native Amer.	NA	6.5	10.1	3.6	NA	6.5	21.4	14.9	NA	3.0	0.0	−3
Asian Amer.	NA	14.4	11.0	−3.4	NA	9.1	8.6	−0.5	NA	6.3	5.8	−0.5

	Visit Art Museum/ Gallery				Visit Art or Craft Fair/Festival				Read Poetry			
	1982	1985	1992	Change	1982	1985	1992	Change	1982	1985	1992	Change
White	23.6	23.6	28.7	5.1	42.9	44.2	45.4	2.5	20.5	20.2	18.0	−2.5
African Amer.	12.4	10.8	19.0	6.6	17.0	14.5	22.8	5.8	15.0	13.7	16.8	1.8
Hispanic	16.4	18.7	17.7	1.3	26.8	27.0	25.5	−1.3	17.0	14.2	10.3	−6.7
Other	27.5	–	–	NA	35.8	–	–	NA	23.1	–	–	NA
Native Amer.	–	21.1	26.6	5.5	–	11.8	42.7	30.9	–	0.0	20.5	20.5
Asian Amer.	–	27.1	29.1	2.0	–	44.1	23.3	−20.8	–	18.6	11.0	−7.6

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Table II–2
PARTICIPATION IN CORE ARTS ACTIVITIES
BY RACE/ETHNICITY
Variables Used in 1992 Only

	Attend Live Dance Other Than Ballet	Visit Historic Park or Monument	Read Any Books
	1992	1992	1992
White	7.0	38.9	64.1
African Amer.	7.4	17.8	55.0
Hispanic	.8	19.3	41.7
Native Amer.	19.1	29.9	67.1
Asian Amer.	6.7	23.1	50.8

	Read Any Plays	Read Any Novels or Short Stories	Listen To A Reading of Poetry
	1992	1992	1992
White	5.5	56.1	8.0
African Amer.	5.1	41.9	11.5
Hispanic	4.0	32.3	6.8
Native Amer.	10.9	50.3	11.9
Asian Amer.	5.7	39.0	8.1

	Listen To A Reading of Novels/Books
	1992
White	7.6
African Amer.	7.2
Hispanic	5.5
Native Amer.	7.3
Asian Amer.	6.9

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Table II–3
PARTICIPATION IN CORE ARTS ACTIVITIES THROUGH THE USE OF MEDIA BY RACE/ETHNICITY
1982, 1985, AND 1992

	Watch Jazz on TV/VCR				Listen to Jazz on Radio				Listen to Jazz Records/Tapes/CDs			
	1982	1985	1992	Change	1982	1985	1992	Change	1982	1985	1992	Change
White	16.8	14.7	20.3	3.5	15.7	15.6	26.1	10.4	18.1	16.9	19.2	1.1
African Amer.	28.0	37.2	36.5	8.5	35.7	32.3	45.4	9.7	36.6	36.3	35.5	−1.1
Hispanic	15.6	13.5	18.0	2.4	17.5	16.3	24.4	6.9	18.9	16.4	14.6	−4.3
Other	21.5	–	–	NA	23.4	–	–	NA	20.3	–	–	NA
Native Amer.	–	NA	22.5	NA	–	NA	20.9	NA	–	NA	20.6	NA
Asian Amer.	–	30.1	18.5	−11.6	–	39.7	25.8	−13.9	–	21.0	14.7	−6.3

	Watch Classical Music on TV/VCR				Listen to Classical Music on Radio				Listen to Classical Records/Tapes/CDs			
	1982	1985	1992	Change	1982	1985	1992	Change	1982	1985	1992	Change
White	25.9	24.4	28.0	2.1	20.3	21.8	32.9	12.6	23.4	22.1	26.1	2.7
African Amer.	15.8	20.9	18.1	2.3	15.3	16.1	19.9	4.6	13.4	14.6	12.7	−0.7
Hispanic	21.3	16.0	19.9	−1.4	20.0	15.5	23.3	3.3	15.7	8.8	15.8	0.1
Other	30.9	–	–	NA	29.2	–	–	NA	31.4	–	–	NA
Native Amer.	–	NA	27.8	NA	–	NA	34.5	NA	–	NA	21.5	NA
Asian Amer.	–	46.6	33.7	−12.9	–	41.5	37.0	−4.5	–	43.1	29.1	−14.0

	Watch an Opera on TV/VCR				Listen to Opera Music on Radio				Listen to Opera Records/Tapes/CDs			
	1982	1985	1992	Change	1982	1985	1992	Change	1982	1985	1992	Change
White	12.3	12.3	12.2	−0.1	7.3	7.0	9.3	2.0	8.2	7.9	7.5	−0.7
African Amer.	9.5	9.2	11.1	1.6	5.3	3.7	6.0	0.7	3.9	4.2	4.0	0.1
Hispanic	9.8	12.2	11.3	1.5	5.3	3.7	6.3	1.0	3.2	2.3	4.8	1.6
Other	20.1	–	–	NA	12.0	–	–	NA	8.3	–	–	NA
Native Amer.	–	NA	18.5	NA	–	NA	9.9	NA	–	NA	3.3	NA
Asian Amer.	–	28.4	13.6	−14.8	–	12.0	8.7	−3.3	–	15.0	11.3	−3.7

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Table II–3
PARTICIPATION IN CORE ARTS ACTIVITIES
BY RACE/ETHNICITY
1982, 1985, AND 1992

	Watch Musical on TV/VCR				Listen to Musical on Radio				Listen to Musical Records/Tapes/CDs			
	1982	1985	1992	Change	1982	1985	1992	Change	1982	1985	1992	Change
White	20.9	17.3	17.9	−3.0	4.2	5.0	3.6	−0.6	9.5	8.1	6.2	−3.3
African Amer.	17.5	17.0	13.9	−3.6	4.4	2.8	2.3	−2.1	1.9	4.4	2.7	0.8
Hispanic	17.4	15.6	11.0	−6.4	4.1	3.7	3.5	−0.6	3.4	3.3	3.9	0.5
Other	19.8	–	–	NA	8.1	–	–	NA	10.2	–	–	NA
Native Amer.	–	NA	23.3	NA	–	NA	2.7	NA	–	NA	2.3	NA
Asian Amer.	–	37.5	17.0	−20.5	–	14.4	6.1	−8.3	–	17.3	9.2	−8.1

	Watch Play on TV/VCR				Listen to Play on Radio				Watch Program About Art/Artists on TV/VCR			
	1982	1985	1992	Change	1982	1985	1992	Change	1982	1985	1992	Change
White	27.7	22.4	19.0	−8.7	3.9	4.0	2.6	−1.3	23.6	25.9	34.3	10.7
African Amer.	18.4	18.3	15.1	−3.3	2.6	3.8	4.0	1.4	19.5	23.2	24.9	5.4
Hispanic	14.7	12.7	14.1	−0.6	6.6	0.7	2.9	−3.7	16.5	18.8	24.4	7.9
Other	21.3	–	–	NA	2.2	–	–	NA	24.6	–	–	NA
Native Amer.	–	NA	19.6	NA	–	NA	4.8	NA	–	NA	35.9	NA
Asian Amer.	–	26.2	14.8	−11.4	–	3.3	3.7	0.4	–	38.8	25.1	−13.7

	Watch Dance on TV/VCR			
	1982	1985	1992	Change
White	16.9	14.8	19.3	2.4
African Amer.	10.5	15.3	19.1	8.6
Hispanic	15.2	15.0	21.1	5.9
Other	26.3	NA	NA	NA
Native Amer.	NA	NA	20.4	NA
Asian Amer.	NA	39.9	27.4	−12.5

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Table II–4
Frequency of Participation Among Attenders
1992 Live Core Arts Activities by Race/Ethnicity

	White	African American	Hispanic	Native American	Asian American
Attend Live Jazz Performance	**10.5**	**15.8**	**5.9**	**8.0**	**5.9**
(# of Attendees)	(1620)	(363)	(94)	(9)	(30)
One Time	46.0	35.2	41.9	26.5	55.8
Two – Five Times	44.4	50.7	47.3	73.5	44.2
Six–Ten Times	6.3	10.0	7.6	0.0	0.0
More Than Ten Times	3.4	4.1	3.2	0.0	0.0
Attend Live Classical Performance	**14.0**	**7.0**	**5.7**	**10.9**	**12.2**
(# of Attendees)	(2159)	(161)	(91)	(12)	(62)
One Time	43.3	51.6	28.9	52.9	33.9
Two – Five Times	47.3	44.8	55.6	30.8	41.8
Six–Ten Times	6.8	2.7	7.7	16.3	16.1
More Than Ten Times	2.6	0.9	7.8	0.0	8.2
Attend Live Opera Performance	**3.6**	**1.9**	**1.8**	**3.2**	**4.6**
(# of Attendees)	(556)	(43)	(29)	(3)	(23)
One Time	67.7	67.5	81.5	67.4	37.8
Two – Five Times	28.9	32.5	18.5	32.6	48.3
Six–Ten Times	3.4	0.0	0.0	0.0	13.9
More Than Ten Times	0.0	0.0	0.0	0.0	0.0
Attend Live Musical	**19.1**	**14.0**	**8.8**	**10.1**	**11.0**
(# of Attendees)	(2944)	(321)	(142)	(11)	(56)
One Time	49.4	52.6	46.3	67.1	48.4
Two – Five Times	46.3	46.6	50.6	32.9	47.2
Six–Ten Times	3.7	0.8	3.1	0.0	0.0
More Than Ten Times	0.6	0.0	0.0	0.0	4.3
Attend Live Stage Play	**14.3**	**12.0**	**8.4**	**21.4**	**8.6**
(# of Attendees)	(2213)	(275)	(134)	(23)	(44)
One Time	48.0	43.0	42.5	94.0	66.2
Two – Five Times	43.1	52.5	53.4	6.0	33.8
Six–Ten Times	7.6	3.8	2.7	0.0	0.0
More Than Ten Times	1.2	0.7	1.4	0.0	0.0
Attend Live Ballet Performance	**5.1**	**2.7**	**3.4**	**0.0**	**5.8**
(# of Attendees)	(782)	(61)	(55)	(0)	(30)
One Time	76.5	65.7	64.8	0.0	47.9
Two – Five Times	20.1	34.3	32.3	0.0	33.5
Six–Ten Times	3.0	0.0	3.0	0.0	5.3
More Than Ten Times	0.4	0.0	0.0	0.0	13.3

Table II–4
Frequency of Participation Among Attenders
1992 Live Core Arts Activities by Race/Ethnicity

	White	African American	Hispanic	Native American	Asian American
Attend Live Dance Performance	**7.0**	**7.4**	**6.8**	**19.1**	**6.7**
(# of Attendees)	(1086)	(171)	(109)	(21)	(34)
One Time	63.8	53.3	35.6	24.7	40.0
Two – Five Times	29.3	41.0	50.4	31.4	34.8
Six–Ten Times	3.1	5.1	7.8	31.9	14.1
More Than Ten Times	3.9	0.6	6.3	12.0	11.1
Visit Art Museum/Gallery	**28.7**	**19.0**	**17.7**	**26.6**	**29.1**
(# of Attendees)	(4424)	(436)	(282)	(29)	(148)
One Time	40.6	41.5	38.7	49.6	40.9
Two – Five Times	46.8	44.9	49.1	50.4	43.1
Six–Ten Times	8.6	7.3	9.2	0.0	8.6
More Than Ten Times	3.9	6.3	3.0	0.0	7.4
Visit Art or Craft Fair/Festival	**45.4**	**22.8**	**25.5**	**42.7**	**23.3**
(# of Attendees)	(7012)	(524)	(408)	(46)	(119)
One Time	35.8	48.9	48.9	43.1	35.7
Two – Five Times	54.9	45.9	44.2	51.6	57.2
Six–Ten Times	7.4	4.2	4.8	2.5	5.0
More Than Ten Times	1.9	1.0	2.1	2.8	2.0
Visit Historic Park or Monument	**38.9**	**17.8**	**19.3**	**29.9**	**23.1**
(# of Attendees)	(6008)	(410)	(308)	(32)	(118)
One Time	36.6	46.8	39.0	29.8	36.1
Two – Five Times	49.1	41.1	50.2	40.5	54.1
Six–Ten Times	8.6	8.7	7.7	3.6	7.0
More Than Ten Times	5.7	3.4	3.2	26.2	2.8
Read Any Books	**64.1**	**55.0**	**41.7**	**67.1**	**50.8**
(# of Attendees)	(9877)	(1259)	(666)	(71)	(257)
One Time	5.8	10.8	9.9	9.1	8.5
Two – Five Times	35.2	47.3	47.6	38.0	46.8
Six–Ten Times	20.9	17.2	20.4	18.6	21.3
More Than Ten Times	38.2	24.8	22.1	34.3	23.4

Table II–5
Frequency of Participation Among Television/Video Viewers
1992 Media Core Arts Activities by Race/Ethnicity

	White	African American	Hispanic	Native American	Asian American
Watch Jazz on TV/Video	**20.5**	**36.5**	**18.0**	**22.5**	**18.5**
(# of Attendees)	(3115)	(834)	(281)	(24)	(94)
One Time	20.7	15.9	14.8	0.0	26.9
Two – Five Times	59.8	55.5	66.7	82.2	45.1
Six–Ten Times	12.0	13.0	9.4	11.7	12.1
More Than Ten Times	7.5	15.6	9.1	6.1	15.9
Watch Classical Perf. on TV/Video	**28.0**	**18.1**	**19.9**	**27.8**	**33.7**
(# of Attendees)	(4299)	(408)	(315)	(30)	(170)
One Time	18.1	19.5	13.2	27.1	15.0
Two – Five Times	55.7	57.6	59.8	55.0	56.5
Six–Ten Times	14.2	13.0	13.1	10.2	9.2
More Than Ten Times	11.9	9.9	13.4	7.7	19.3
Watch an Opera on TV/Video	**12.2**	**11.1**	**11.3**	**18.5**	**13.6**
(# of Attendees)	(1868)	(254)	(181)	(20)	(69)
One Time	32.6	36.3	36.5	47.2	18.1
Two – Five Times	55.7	52.3	48.4	39.6	64.5
Six–Ten Times	8.2	6.0	12.8	0.0	8.1
More Than Ten Times	3.5	5.3	2.4	13.2	9.3
Watch Musical on TV/Video	**17.9**	**13.9**	**11.0**	**23.3**	**17.0**
(# of Attendees)	(2742)	(313)	(174)	(25)	(86)
One Time	22.4	26.0	33.7	37.4	13.9
Two – Five Times	59.4	61.0	49.2	52.8	54.1
Six–Ten Times	11.4	8.5	8.3	9.8	22.2
More Than Ten Times	6.8	4.5	8.8	0.0	9.8
Watch Play on TV/Video	**19.0**	**15.1**	**14.1**	**19.6**	**14.8**
(# of Attendees)	(2909)	(344)	(222)	(21)	(76)
One Time	21.3	15.9	13.2	15.7	13.2
Two – Five Times	54.5	58.3	47.8	48.3	40.4
Six–Ten Times	13.8	12.9	17.1	18.9	28.8
More Than Ten Times	10.4	12.8	22.0	17.1	17.5
Watch Dance on TV/Video	**19.3**	**19.1**	**21.1**	**20.4**	**27.4**
(# of Attendees)	(2934)	(432)	(334)	(22)	(138)
One Time	21.7	24.9	15.5	0.0	17.6
Two – Five Times	57.1	52.1	57.0	72.0	57.1
Six–Ten Times	13.5	10.5	11.5	28.0	10.6
More Than Ten Times	7.7	12.5	16.1	0.0	14.7

Table II–5
Frequency of Participation Among Television/Video Viewers
1992 Media Core Arts Activities by Race/Ethnicity

	White	African American	Hispanic	Native American	Asian American
Watch Art Program on TV/Video	**34.3**	**24.9**	**24.4**	**35.9**	**25.1**
(# of Attendees)	(5270)	(560)	(386)	(39)	(127)
One Time	14.2	18.1	14.2	17.6	6.4
Two – Five Times	51.4	50.7	48.7	45.7	55.4
Six–Ten Times	17.0	18.1	19.7	15.1	20.1
More Than Ten Times	17.3	13.1	17.4	21.6	18.0

Table II–6
Personal Arts Participation Levels by Race/Ethnicity
1982, 1985 and 1992

Type of Participation	White				African American				Hispanic			
	1982	1985	1992	Change	1982	1985	1992	Change	1982	1985	1992	Change
Clay, Metal, Leather Crafts	13.3	12.5	9.0	−4.3	6.9	5.1	7.6	0.7	8.9	10.5	5.2	−3.7
Weaving, Needlework	33.5	30.5	26.5	−7.0	22.8	15.0	15.3	−7.5	22.4	18.0	22.1	−0.3
Photographs, Movies, Videos	11.0	10.3	11.9	0.9	8.0	8.2	11.3	3.3	8.0	5.7	9.4	1.4
Paint, Draw, Sculpt, Printmaking	10.2	9.4	10.5	0.3	7.5	5.5	5.3	−2.2	8.9	9.2	7.3	−1.6
Creative Writing	6.6	6.6	7.6	1.0	5.7	5.0	6.5	0.8	7.0	5.5	5.1	−1.9
Compose Music (92 Only)	NA	NA	2.0	NA	NA	NA	2.6	NA	NA	NA	1.9	NA
Own Original Art (92 Only)	NA	NA	25.2	NA	NA	NA	12.0	NA	NA	NA	11.1	NA
Perform Jazz	21.1	25.5	1.7	−19.4	15.5	25.5	2.2	−13.3	26.4	31.0	0.8	−25.6
Play Classical Music	24.8	31.8	4.6	−20.2	9.0	20.9	2.9	−6.1	21.0	20.0	1.8	−19.2
Sing Opera Music	2.1	0.7	1.3	−0.8	1.4	3.0	0.5	−0.9	0.0	0.0	0.2	0.2
Sing Musical Play Music	21.0	20.9	4.3	−16.7	20.5	19.6	1.7	−18.8	0.0	18.9	1.2	1.2
Sing With Chorus (92 Only)	NA	NA	6.1	NA	NA	NA	10.8	NA	NA	NA	4.2	NA
Act in Play	18.2	22.1	1.5	−16.7	9.2	19.1	2.8	−6.4	20.7	0.0	0.9	−19.8
Dance Ballet	2.4	3.4	0.2	−2.2	4.3	0.0	0.1	−4.2	6.9	0.0	0.2	−6.7
Dance Other Than Ballet (92 Only)	NA	NA	8.0	NA	NA	NA	7.6	NA	NA	NA	8.8	NA

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Table II–6
Personal Arts Participation Levels
1982, 1985 and 1992

Type of Participation	Other	Native American			Asian American		
	1982	1985	1992	Change	1985	1992	Change
Clay, Metal, Leather Crafts	7.3	0.0	9.3	9.3	4.5	3.7	−0.8
Weaving, Needlework	34.0	21.7	31.7	10	33.7	23.1	−10.6
Photographs, Movies, Videos	8.6	21.7	6.3	−15.4	8.3	12.7	4.4
Paint, Draw, Sculpt, Printmaking	13.5	9.1	5.8	−3.3	8.3	10.9	2.6
Creative Writing	6.1	0.0	21.6	21.6	3.3	11.1	7.8
Compose Music (92 Only)		NA	0.0	NA	NA	2.1	NA
Own Original Art (92 Only)		NA	13.2	NA	NA	9.3	NA
Perform Jazz	8.2	NA	0.0	NA	13.4	3.0	−10.4
Play Classical Music	24.3	NA	6.0	NA	61.7	5.7	−56
Sing Opera Music	0.0	0.0	0.0	0.0	0.0	1.0	1.0
Sing Musical Play Music	8.2	100.0	0.0	−100	35.9	3.1	−32.8
Sing With Chorus (92 Only)		NA	0.0	NA	NA	2.6	NA
Act in Play	15.9	100.0	0.0	−100	0.0	0.0	0.0
Dance Ballet	8.2	100.0	0.0	−100	0.0	0.0	0.0
Dance Other Than Ballet (92 Only)		NA	9.0	NA	NA	8.3	NA

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Table II–7
Lifetime Participation in Arts Classes/Lessons by Race/Ethnicity
1982, 1985 and 1992

Class/Lesson	White				African American				Hispanic				Other
	1982	1985	1992	Change	1982	1985	1992	Change	1982	1985	1992	Change	1982
Music	50.0	50.2	43.6	−6.4	39.9	37.0	29.1	−10.8	22.8	26.4	19.0	−3.8	34.5
Visual Arts	25.2	26.9	19.0	−6.2	18.2	16.5	11.4	−6.8	17.4	15.6	14.1	−3.3	21.0
Acting/Theater	9.7	10.4	7.9	−1.8	6.8	8.6	6.0	−0.8	7.5	6.9	5.2	−2.3	4.4
Ballet	7.9	9.1	7.8	−0.1	3.8	3.3	4.6	0.8	3.5	4.0	3.8	0.3	6.1
Other Dance (92 Only)	NA	NA	17.6	NA	NA	NA	9.6	NA	NA	NA	8.3	NA	NA
Creative Writing	19.0	20.2	16.7	−2.3	14.2	12.3	12.7	−1.5	12.1	6.1	10.0	−2.1	13.9
Art Appreciation/History	20.5	20.9	23.5	3.0	15.6	17.6	21.2	5.6	11.2	8.8	20.2	9.0	20.2
Music Appreciation	21.2	21.4	19.3	−1.9	20.6	17.5	15.5	−5.1	9.2	6.0	12.0	2.8	20.8

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able II–7
Lifetime Participation in Arts
82, 1985 and 1992

Class/Lesson	Native American			Asian American		
	1985	1992	Change	1985	1992	Change
Music	NA	59.2	NA	41.4	23.6	−17.8
Visual Arts	NA	16.1	NA	30.9	15.9	−15
Acting/Theater	NA	6.0	NA	11.6	7.0	−4.6
Ballet	NA	0.0	NA	2.6	2.2	−0.4
Other Dance (92 Only)	NA	10.3	NA	NA	8.5	NA
Creative Writing	NA	8.7	NA	12.1	14.0	1.9
Art Appreciation/History	NA	6.3	NA	8.1	26.2	18.1
Music Appreciation	NA	12.4	NA	17.5	12.1	−5.4

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ble II–8
usic Preferences by Race/Ethnicity
32, 1985 and 1992

Music Type	White				African American				Hispanic			
	1982	1985	1992	Change	1982	1985	1992	Change	1982	1985	1992	Change
lassical/Chamber	28.7	32.2	36.1	7.4	15.2	12.9	18.5	3.3	25.5	31.8	26.3	0.8
pera	10.2	11.4	13.2	3.0	5.5	6.0	7.5	2.0	5.5	7.8	7.3	1.8
peretta/Broadway/Show Tunes	25.0	26.1	31.2	6.2	11.8	10.7	13.7	1.9	15.4	20.7	14.2	−1.2
zz	23.8	29.3	32.2	8.4	42.5	56.6	52.7	10.2	26.1	39.5	27.6	1.5
eggae (92 Only)	NA	NA	16.8	NA	NA	NA	35.5	NA	NA	NA	18.5	NA
ap (92 Only)	NA	NA	8.4	NA	NA	NA	29.7	NA	NA	NA	16.9	NA
ul (92 Only)	NA	NA	19.4	NA	NA	NA	59.2	NA	NA	NA	23.3	NA
lues/Rhythm & Blues	22.5	28.0	39.3	16.8	59.9	70.6	57.7	−2.2	28.2	36.5	29.7	1.5
atin/Spanish/Salsa (92 Only)	NA	NA	14.6	NA	NA	NA	17.9	NA	NA	NA	78.0	NA
ig Band	34.9	34.3	38.4	3.5	17.9	21.6	21.8	3.9	23.8	17.5	24.6	0.8
arade/Marching Band (92 Only)	NA	NA	20.1	NA	NA	NA	10.3	NA	NA	NA	14.1	NA
ountry–Western	63.3	57.3	58.9	−4.4	23.8	28.3	19.0	−4.8	49.0	48.9	34.7	−14.3
luegrass	28.0	27.7	34.8	6.8	4.9	3.9	7.7	2.8	9.5	13.5	13.7	4.2
ock	36.0	42.1	47.4	11.4	29.1	31.4	23.2	−5.9	37.3	57.4	35.0	−2.3
thnic/Nat'l Tradition (92 Only)	NA	NA	18.6	18.6	NA	NA	25.0	25	NA	NA	35.0	35
ontemporary Folk	27.4	26.9	24.9	−2.5	8.4	15.0	14.1	5.7	17.9	17.8	14.5	−3.4
ood/Easy Listening	51.3	53.7	51.5	0.2	24.2	40.4	38.4	14.2	39.7	43.4	41.5	1.8
ew Age (92 Only)	NA	NA	15.9	NA	NA	NA	11.7	NA	NA	NA	13.6	NA
horal/Glee Club (92 Only)	NA	NA	15.3	NA	NA	NA	13.0	NA	NA	NA	8.1	NA
ymns/Gospel	34.2	38.7	37.4	3.2	62.4	62.3	63.7	1.3	16.3	23.4	20.9	4.6
ther (1982/85 Only)	1.6	2.5	NA	NA	0.5	5.5	NA	NA	4.3	31.4	NA	NA
arbarshop (1982/85 Only)	16.4	16.8	NA	NA	4.4	3.4	NA	NA	5.1	6.9	NA	NA
ll	1.7	1.3	0.7	−1.0	2.9	0.5	1.5	−1.4	1.7	4.0	0.7	−1.0
on't Listen to Music (92 Only)	NA	NA	1.8	NA	NA	NA	3.7	NA	NA	NA	1.6	NA

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able II–8
Music Preferences by Race/Ethnic
982, 1985 and 1992

Music Type	Other	Native American			Asian American		
	1982	1985	1992	Change	1985	1992	Change
Classical/Chamber	42.8	0.0	28.9	28.9	40.1	37.6	−2.5
Opera	12.4	0.0	13.6	13.6	5.0	13.4	8.4
Operetta/Broadway/Show Tunes	15.3	0.0	11.1	11.1	18.1	19.2	1.1
Jazz	29.1	0.0	15.6	15.6	32.1	23.5	−8.6
Reggae (92 Only)	NA	NA	15.9	NA	NA	16.8	NA
Rap (92 Only)	NA	NA	19.5	NA	NA	11.5	NA
Soul (92 Only)	NA	NA	15.4	NA	NA	14.2	NA
Blues/Rhythm & Blues	21.0	0.0	33.4	33.4	14.4	24.6	10.2
Latin/Spanish/Salsa (92 Only)	NA	NA	15.4	NA	NA	19.1	NA
Big Band	17.0	100.0	22.2	−77.8	36.9	17.7	−19.2
Parade/Marching Band (92 Only)	NA	NA	17.4	NA	NA	13.1	NA
Country–Western	47.1	100.0	74.4	−25.6	20.5	28.7	8.2
Bluegrass	15.8	0.0	33.6	33.6	2.4	7.5	5.1
Rock	35.6	0.0	60.7	60.7	35.9	37.2	1.3
Ethnic/Nat'l Tradition (92 Only)	5.6	NA	20.0	NA	NA	60.4	NA
Contemporary Folk	21.3	0.0	16.8	16.8	14.2	18.8	4.6
Mood/Easy Listening	47.4	100.0	27.2	−72.8	50.1	42.9	−7.2
New Age (92 Only)	NA	NA	0.0	NA	NA	20.0	NA
Choral/Glee Club (92 Only)	NA	NA	8.4	NA	NA	5.0	NA
Hymns/Gospel	16.3	100.0	22.0	−78	21.5	13.4	−8.1
Other (1982/85 Only)	1.0	0.0	NA	0.0	21.9	NA	−21.9
Barbarshop (1982/85 Only)	7.9	0.0	NA	0.0	0.0	NA	0.0
All	3.0	0.0	0.0	0.0	0.0	0.6	0.6
Don't Listen to Music (92 Only)	NA	NA	3.0	NA	NA	4.2	NA

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Table II–9
Music Respondents Liked Best by Race/Ethnicity
1982, 1985 and 1992

	White				African American				Hispanic			
	1982	1985	1992	Change	1982	1985	1992	Change	1982	1985	1992	Change
Classical/Chamber	7.1	7.6	6.5	−0.6	2.2	2.6	0.8	−1.4	9.3	8.8	7.1	−2.2
Opera	0.6	0.6	0.7	0.1	0.4	0.0	0.3	−0.1	0.3	0.0	0.3	0.0
Operetta/Broadway/Show Tunes	2.7	1.8	1.8	−0.9	0.4	0.5	0.0	−0.4	1.7	0.8	0.9	−0.8
Jazz	2.7	3.2	4.0	1.3	9.9	12.2	15.5	5.6	2.6	6.6	2.3	−0.3
Reggae (92 Only)	NA	NA	0.5	NA	NA	NA	3.2	NA	NA	NA	0.6	NA
Rap (92 Only)	NA	NA	0.6	NA	NA	NA	4.7	NA	NA	NA	3.9	NA
Soul (92 Only)	NA	NA	0.6	NA	NA	NA	9.8	NA	NA	NA	1.4	NA
Blues/Rhythm & Blues	1.6	2.8	1.8	0.2	26.9	30.9	8.0	−18.9	5.9	4.3	1.4	−4.5
Latin/Spanish/Salsa (92 Only)	NA	NA	0.3	NA	NA	NA	0.6	NA	NA	NA	30.4	NA
Big Band	6.7	6.8	4.9	−1.8	1.0	0.0	1.2	0.2	4.2	2.4	0.8	−3.4
Parade/Marching Band (92 Only)	NA	NA	0.3	NA	NA	NA	0.0	NA	NA	NA	0.0	NA
Country–Western	26.5	23.4	26.0	−0.5	3.3	0.6	0.6	−2.7	19.0	8.5	9.1	−9.9
Bluegrass	1.0	1.1	0.8	−0.2	0.0	0.0	0.0	0.0	0.0	0.0	0.5	0.5
Rock	16.3	17.9	16.7	0.4	4.8	2.2	1.4	−3.4	15.7	25.7	7.0	−8.7
Ethnic/Nat'l Tradition (92 Only)	NA	NA	1.6	1.6	NA	NA	2.3	2.3	NA	NA	5.9	5.9
Contemporary Folk	1.4	1.1	1.1	−0.3	0.0	0.3	0.0	0.0	2.3	4.9	0.8	−1.5
Mood/Easy Listening	15.1	13.8	9.8	−5.3	4.7	7.8	4.4	−0.3	12.8	3.9	7.0	−5.8
New Age (92 Only)	NA	NA	1.7	NA	NA	NA	0.9	NA	NA	NA	0.8	NA
Choral/Glee Club (92 Only)	NA	NA	0.1	NA	NA	NA	0.5	NA	NA	NA	0.2	NA
Hymns/Gospel	8.3	9.2	7.0	−1.3	34.7	23.0	30.4	−4.3	7.8	3.9	6.3	−1.5
Other (1982/85 Only)	0.7	1.4	NA	NA	0.2	3.9	NA	NA	1.5	21.9	NA	NA
Barbarshop (1982/85 Only)	0.3	0.1	NA	NA	0.0	0.0	NA	NA	0.0	0.0	NA	NA
All (1982/85 Only)	1.3	0.8	NA	NA	2.7	0.5	NA	NA	1.1	1.9	NA	NA
Not One Type Best	7.5	8.3	13.0	5.5	8.4	15.3	15.3	6.9	5.8	6.4	13.4	7.6

Table II–9
Music Respondents Liked Best by
1982, 1985 and 1992

	Other	Native American			Asian American		
	1982	1985	1992	Change	1985	1992	Change
Classical/Chamber	16.7	0.0	2.8	2.8	18.5	10.3	−8.2
Opera	4.6	0.0	0.0	0.0	0.0	0.0	0.0
Operetta/Broadway/Show Tunes	0.9	0.0	0.0	0.0	6.3	0.5	−5.8
Jazz	3.3	0.0	0.0	0.0	0.0	5.5	5.5
Reggae (92 Only)	NA	NA	0.0	NA	NA	0.6	NA
Rap (92 Only)	NA	NA	0.0	NA	NA	1.1	NA
Soul (92 Only)	NA	NA	0.0	NA	NA	0.0	NA
Blues/Rhythm & Blues	5.9	0.0	8.0	8.0	0.0	1.2	1.2
Latin/Spanish/Salsa (92 Only)	NA	NA	0.0	NA	NA	1.1	NA
Big Band	0.0	0.0	2.3	2.3	0.0	0.0	0.0
Parade/Marching Band (92 Only)	NA	NA	0.0	NA	NA	0.0	NA
Country--Western	18.3	100.0	37.4	−62.6	2.6	5.1	2.5
Bluegrass	0.0	0.0	4.0	4.0	0.0	0.0	0.0
Rock	14.3	0.0	28.1	28.1	16.3	9.3	−7.0
Ethnic/Nat'l Tradition (92 Only)	3.1	NA	0.0	NA	NA	28.8	NA
Contemporary Folk	2.6	0.0	0.0	0.0	4.7	1.1	−3.6
Mood/Easy Listening	15.7	0.0	0.0	0.0	25.1	16.9	−8.2
New Age (92 Only)	NA	NA	0.0	NA	NA	1.9	NA
Choral/Glee Club (92 Only)	NA	NA	0.0	NA	NA	0.0	NA
Hymns/Gospel	3.8	0.0	11.8	11.8	0.0	0.7	0.7
Other (1982/85 Only)	0.0	0.0	NA	NA	23.2	NA	NA
Barbarshop (1982/85 Only)	0.0	0.0	NA	NA	0.0	NA	NA
All (1982/85 Only)	0.0	0.0	NA	NA	0.0	NA	NA
Not One Type Best	10.8	0.0	5.6	5.6	3.4	15.9	12.5

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TABLE II–10: DESIRE TO ATTEND MORE ARTS ACTIVITIES

Activity	White			African Am.			Hispanic			Native			Asian		
	1982	1985	1992	1982	1985	1992	1982	1985	1992	1982	1985	1992	1982	1985	1992
Jazz Music Performances	16.5	18.3	22.5	31.1	27.5	47.9	17.2	17.0	22.8	--	30.9	9.0	--	7.2	19.6
Classical Music Performances	19.1	17.8	27.2	12.5	10.1	14.0	15.3	8.5	23.3	--	0.0	24.4	--	8.3	26.3
Operas	7.9	9.5	11.7	5.3	4.3	7.1	5.2	2.9	9.0	--	0.0	6.9	--	2.0	12.0
Musical Plays/Operettas	35.3	31.6	39.0	19.6	19.9	28.1	22.2	13.0	23.6	--	53.6	23.8	--	15.9	24.5
Non–Musical Plays	27.3	26.1	36.3	11.9	13.0	27.6	12.4	9.4	23.4	--	68.8	25.9	--	4.8	17.0
Ballet Performances	12.6	13.2	18.6	6.5	7.4	12.4	8.7	12.8	22.4	--	38.0	18.0	--	4.1	24.0
Dance Performances (92 only)	--	--	22.3	--	--	28.8	--	--	30.9	--	--	21.3	--	--	27.2
Art Museums/Galleries	32.1	32.1	39.1	20.7	25.0	28.3	29.5	25.3	37.3	--	33.5	27.7	--	15.8	38.6
None of these (92 only)	--	--	27.6	--	--	30.9	--	--	33.9	--	--	61.7	--	--	28.6

TABLE II–11: ARTS ACTIVITIES RESPONDENTS DESIRE MOST (1992 ONLY)

Activity	White	African Am.	Hispanic	Native	Asian
Jazz Music Performances	12.7	46.6	12.7	14.9	10.4
Classical Music Performances	10.0	4.5	6.6	0.0	15.0
Operas	2.6	0.8	1.6	0.0	1.4
Musical Plays/Operettas	21.4	11.2	11.2	8.9	17.1
Non–Musical Plays	11.8	9.4	6.3	11.9	0.7
Ballet Performances	3.3	2.2	6.9	15.6	9.2
Dance Performances (92 only)	5.5	8.4	19.8	0.0	11.9
Art Museums/Galleries	24.4	11.4	21.5	33.7	30.6
None of these (92 only)	8.4	5.6	13.3	15.0	3.8

CHAPTER THREE: THE NET EFFECT OF RACE/ETHNICITY ON PARTICIPATION

In Chapter Two we noted differences in rates of arts participation among members of the various races. These differences are merely descriptive, however, and segmenting answers to survey questions by race/ethnicity does not, in itself, demonstrate a link between membership in a racial group and likelihood to attend arts events. Most arts administrators and researchers commonly accept that membership in a racial group involves experiences that may lead individuals to participate or not participate in art activities, but we cannot determine the magnitude of these experiences and their relation to other factors simply by studying basic rates of participation.

The purpose of this chapter is to investigate the relative role of membership in a racial group on the likelihood to participate in arts events. Previous statistical analyses of many types of survey data indicate groups of variables that are persistently indicative of behavior. In such surveys, race, along with variables such as income, education and marital status, consistently appears as an indicator of behavior.

Factors such as race, income and education influence behaviors such as arts participation because membership in groups such as these involves experiences, beliefs and aspirations to which individuals refer when making decisions about participating in any activity. For example, individuals in higher income groups are more likely than others to attend the opera not only because they have more disposable income. While being able to afford opera tickets is certainly a condition of attending the opera, the more compelling reason higher income individuals are more likely to attend opera is that their greater incomes lead to experiences--such as educational and travel opportunities--that affirm opera as a desirable activity.

Understanding the role of race and other sociodemographic considerations on arts participation is essential to discussions of underrepresentation. As we note in Chapter Two, the fact that underrepresentation in arts participation is demonstrable along specific racial, educational and economic lines indicates that the presence or absence of individuals or groups at arts events cannot simply be regarded as a matter of choice. Individuals do make choices about arts participation, but experiences gained from participating in racial, economic and educational groups influence these choices.

Discussions of underrepresentation in arts participation in terms of race must precede from an understanding of the role of race in decisions to participate--a role that does not exist apart from other sociodemographic variables. To discuss underrepresentation in racial terms, we must understand to what extent differences among whites, African Americans, Hispanics, Asians and Native Americans stem from racial affiliation rather

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than originate in sociodemographic differences among individuals within the various races.

Determining the role of race relative to the role of other sociodemographic considerations is essential to decisions about public policies designed to increase access to the arts. If the primary factor in arts participation is membership in a racial or ethnic group, policy discussions of how to increase participation will be much different from discussions of underrepresentation that identify economic or educational status as the primary motivation to participate.

Logistic Regression of Core SPPA Variables

Obviously, singling out one motivation to participate in the arts is too simplistic. Policies designed to increase arts participation by any group must consider both cultural and sociodemographic differences. We will utilize a statistical procedure known as logistic regression to demonstrate the relative affect of race/ethnicity on arts participation. Logistic regression analyzes each survey respondent's likelihood to participate in an arts activity in terms of racial and other sociodemographic characteristics.

To provide this analysis, logistic regression establishes a base group with which to compare other groups; in our analysis, white respondents are the base group. Logistic regression generates statistics that indicate the likelihood of participation in each core arts activity by African Americans, Hispanics, Asian Americans and Native Americans as compared to whites.

Table III-1 contains an example of a simple logistic regression model which uses race as the key indicator of participation. Other sociodemographic variables, such as education and income, however, are also considered as contributing factors in Table III-1. In other words, we are not controlling for these sociodemographic variables.

TABLE III-1: LOGISTIC REGRESSION CONTROLING FOR RACE ONLY (1992 figures)

	African Am.	Hispanics	Native	Asians
Listening to Musicals on Radio	-0.4167	-0.1073	-0.1891	.4207

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In Table III-1, the coefficients appearing under each racial category indicate the likelihood of its members to listen to musicals on the radio as compared to whites. The negative sign in front of the coefficients for African Americans, Hispanics and Native Americans means that members of these groups are less likely than whites to listen to musicals on the radio. The size of each coefficient (positive or negative) indicates the distance between members of each group and whites. By looking at the coefficient for African Americans (-.4167), we can determine that there is a greater distance between African Americans and whites in terms of listening to musicals on the radio than there is between Asian Americans and whites, Native Americans and whites, or Hispanics and whites. The positive coefficient for Asian Americans indicates that members of that racial group are more likely than whites to listen to musicals on the radio.

Coefficients generated by logistic regression can only be understood in comparison to the posited reference group. Therefore, in Table III-1 we cannot compare the coefficients for African Americans to those of any other group except whites. We cannot interpret the coefficients in this table to mean, for instance, that Asian Americans are more likely than Native Americans to listen to musicals on the radio.

The Effect of Race on Arts Participation Across Time

Logistic regression models that include race while not controlling for other sociodemographic variables reveal little more than the crosstabulations of race by participation discussed in Chapter Two. The coefficients in Table III-1, for example, only restate the rates of participation found in Table II-3. When measured across time, however, such a logistic regression model can show the importance of race as an indicator of participation as other sociodemographic considerations change. Table III-2 contains coefficients by race for each core SPPA question in 1982, 1985 and 1992. We calculate these coefficients with white respondents as the reference group.

Table III-2 indicates that between the 1982 and 1992 surveys, the distance between the likelihood of African Americans to participate compared to whites diminishes for all variables except those concerning jazz, listening to classical music on radio or recordings, listening to musicals on the radio, listening to opera on the radio, watching musicals on television, or watching a program about artists, art works or art museums on television. (The variables concerning jazz are a special case which we will address later in this chapter.)

Given the ten year time frame between the first and last SPPA surveys, we might expect diminishing distances between participation by African Americans and whites across time. There are significant changes in the African American population between 1982 and 1992--changes in sociodemographics that are not

filtered out in Table III-2. Increases in education and income among African Americans between 1982 and 1992, for example, are reflected in the coefficients of Table III-2 as a decreasing distance between African American and white participation. Table III-3 indicates changes in education and income among the races included in SPPA surveys.

Distances between white and Hispanic participation, on the other hand, are not decreasing between 1982 and 1992 for the majority of arts activities. Of the 25 variables in our regression model, the distance between Hispanics and whites decreases for only six activities between 1982 and 1992: attendance at plays, watching opera on television, watching plays on television, watching dance on television, listening to opera recordings and listening to musicals on records/tapes/compact discs.

Distances between Asian American and white participation reveal no set pattern in changes over time. Comparisons of Asian American respondents from the 1985 and 1992 surveys reveal that for many variables, a greater likelihood to participate than whites in 1985 becomes a lesser likelihood to participate in 1992. For other variables, the likelihood of Asian Americans to participate in 1985 declines in 1992. And for a few variables, there is a complete re-orientation of the relative standing of Asian Americans and whites in terms of likelihood of participation. In 1985, for example, Asian Americans are significantly more likely than whites to watch musicals on television or video, but by 1992, Asian Americans are somewhat less likely than whites to perform the same activity.

As with African Americans, we can attribute some of the changes over time in the comparative likelihood of Hispanics and Asian Americans to participate in the arts to the sociodemographic changes in the SPPA samples between 1982 and 1992. Table III-3 indicates changes in education and income for these groups.

The Net Effect of Race on Participation

Regression models that only include race are interesting for comparisons of the effect of race across time unfiltered for other sociodemographic considerations. To understand the effect of race on arts participation without the interference of influences such as differences in income and education, we must utilize logistic regression models that measure the effect of race and control for all other sociodemographic factors.

Table III-4 presents the coefficients from a logistic regression model controlling only for race, compared to coefficients from a regression model that considers the effect of race along with income, education, geographic location, age, sex and marital status. Controlling for sociodemographic

considerations allows us to inspect the comparative likelihood of members of each race to participate in arts activities without sociodemographic differences drawing distinctions that are not endemic to race.

In general, for all three SPPA surveys, sociodemographic considerations substantially influence arts participation. The influence of sociodemographic considerations on arts participation, however, varies depending upon activity and racial group.

Variations Between African Americans and Whites. In all three SPPA surveys, the inclusion of sociodemographic controls in the regression model reduces the distance between the likelihood of African Americans and the likelihood of whites to participate in the arts for most variables except those concerning jazz. African American participation in jazz activities presents a special case in each survey. As we noted in Chapter Two, African Americans are much more likely than members of other racial groups to participate in jazz activities. Our logistic regression models confirm this finding, but they also indicate that controlling for sociodemographic differences only *increases* the distance between the likelihood of African Americans and the likelihood of whites to participate in jazz. In other words, removing all measurable differences between African Americans and whites strengthens African American preference for jazz activities. Since jazz is one of the only arts activity in the SPPA survey that is rooted in African American culture, this finding indicates the strength of culture as an influence on jazz participation.

As shown in Table III-4, controlling for sociodemographic differences affects media arts activities the most, especially reducing differences between African Americans and whites in their participation using television or video. Conversely, live arts activities display coefficients that are the least diminished by controlling for sociodemographic differences. Despite the overall mitigating effect of sociodemographic controls, there are still significant differences in African American and white participation in activities such as live classical concerts, musicals, plays, operas, ballets and art fairs.

For example, in Table III-5 the distance between the likelihood of African American participation and white participation in most artforms on television or video decreases when we eliminate sociodemographic differences. Removing sociodemographic influences among African Americans and whites regarding attendance at live performances of the same art forms, however, only slightly decreases the difference between the likelihood of African Americans and the likelihood of whites to participate. In other words, African Americans are almost as likely as whites to participate in the SPPA arts activities through media outlets, but much less likely than whites to attend related live performances.

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These findings concur with those discussed in Chapter Two, and they indicate that certain factors are preventing interested African Americans who participate through media sources from attending related live events. Since logistic regression filters out sociodemographic differences, barriers to live attendance cannot be attributed to differences in such factors as education and income. Barriers related to the artistic venues themselves must therefore exist, along with cultural reasons African Americans do not find live attendance at these events attractive.

As our regression models indicate, after controlling for sociodemographic differences, African Americans are still less likely than whites to participate in most arts activities. Race, or cultures that are associated with race, are important influences on decisions to participate in the arts. As our analysis of jazz activities indicates, cultural preferences for an artform may be so strong that controlling for sociodemographic considerations only reveals that strength. However, as our analysis of the difference between African American media participation and African American attendance at live events indicates, experiences and expectations rooted in culture may prevent members from participating in some activities even though other behavior may indicate a desire to do so.

Variations Between Hispanics and Whites. For all three surveys, controlling for sociodemographic differences reduces the distance between the likelihood of Hispanic participation and the likelihood of white participation for nearly all variables. In fact, the mitigating effect of controlling for sociodemographic differences is most apparent among Hispanic respondents. Therefore, differences in participation between Hispanics and whites are more attributable to sociodemographic considerations than differences in participation between African Americans and whites.

One factor contributing to this mitigating effect is related to the way in which Hispanics are segmented in our methodology. As we noted in the introduction, the Hispanic sample consists primarily of individuals who list their race as white and ethnicity as Hispanic. Because Hispanics traditionally have had fewer years of formal education and lower incomes than white non-Hispanics (as indicated in Table III-3), eliminating sociodemographic differences yields two similar groups.

As shown in Table III-4, removing sociodemographic differences has substantial effects on many variables, even accounting for the reversal of comparative likelihood from negative to positive for questions concerning participation in the arts through various media. As with African Americans, for all three years the media arts activities are the variables most mitigated by sociodemographic controls. In other words, after controlling for such variables as education and income, differences between Hispanics and whites are reduced the most for these variables.

Despite expected similarities between the two groups, differences in arts participation between Hispanics and whites remain. Table III-4 indicates those activities--such as attending a live classical performance in 1992--where whites are still more likely than Hispanics to participate despite sociodemographic controls. Arts activities in which whites are substantially more likely than Hispanics to participate vary greatly by discipline, venue and survey year. The only commonality among these variables across the three years concerns live plays.

Variations Between Asian Americans and Whites. As noted before, comparisons of Asian American respondents in the 1985 and 1992 SPPA surveys reveal that for many variables, a greater likelihood to participate among Asian Americans in 1985 became a lesser likelihood to participate in 1992. These fluctuations also appear when comparing Asian Americans to whites while controlling for sociodemographic differences.

As Table III-4 indicates, the distance in the likelihood of Asian Americans to participate, as compared to whites is reduced for about half of all variables in 1985, and for about one-third of all variables in 1992. There is, however, no particular pattern or trend in the mitigating effect of sociodemographic controls in either 1985 or 1992. There is also little consistency between 1985 and 1992 for those activities where whites are still more likely than Asian Americans to participate despite sociodemographics controls. The only activity where whites are more likely to participate in both years is attendance at live musicals. In both 1985 and 1992, when sociodemographic differences are controlled, Asian Americans are still more likely than whites to participate in the arts through many media outlets.

There are some notable activities where the distance between Asian Americans and whites is influenced by the inclusion of sociodemographic controls. Specifically, in 1985 controlling for sociodemographic differences decreases the likelihood of Asian American participation as compared to whites for live performances of ballet, musicals, plays, and plays on the radio, but increases the likelihood of Asian Americans to listen to opera on the radio and to read poetry. In 1992, controlling for sociodemographic differences decreases the likelihood of Asian American participation as compared to whites for live performances of jazz, musicals, ballet, plays on TV, jazz recordings, opera on radio and attendance at art museums and parks. That same year, sociodemographic controls makes Asian Americans more likely than whites to enjoy classical music, opera and dance on TV, and musicals and plays on the radio.

Comparison of the likelihood to participate among Asian Americans and whites while controlling for sociodemographic differences is more complicated than comparisons of whites to African American and white to Hispanic respondents.

Sociodemographic considerations influence some Asian American arts participation but there are no definite patterns in the activities where these considerations are most influential. The variability in activities influenced by sociodemographic considerations, as well as the manner in which differences with whites increase or decrease along few discernable lines, suggest that there are many factors outside of the obvious sociodemographic ones that affect Asian American artistic participation. Some of these factors may be related to culture, but other undetermined influences may not be measured utilizing SPPA data.

Variations Between Native Americans and Whites. In Table III-4 we also report coefficients for Native Americans as compared to whites for 1985 and 1992, but the figures for both years should be treated with caution. In 1985, surveyors asked Native Americans only a few of the core questions on the survey. In 1992, Native Americans were asked all core questions, but in both years, sample sizes are so small as to prohibit conclusive interpretation of results.

Despite reservations about the Native American sample, Table III-4 indicates that in 1985 sociodemographic controls tend to increase the distance between Native Americans and whites for certain activities, such as attending jazz performances or visiting art museums. As previously discussed, this increase could be interpreted to mean that removing sociodemographic considerations reveals the strength of the influence of culture on decisions to participate in the arts.

The more complete 1992 data for Native Americans indicates that for a wide variety of activities, controlling for sociodemographic differences reduces the distance between the likelihood of Native American and white participation. As illustrated in Table III-4, controlling for sociodemographic differences makes Native Americans somewhat more likely than whites to participate in activities such as reading plays, listening to poetry and watching opera on television or video.

Differences in Predictors of Participation Among Races

Our analysis of the net effect of race on arts participation is based on the assumption that sociodemographic considerations influence members of each race in much the same way. It is possible, however, that factors such as education and income influence the behavior of individuals in different ways. We must determine the relative effect of sociodemographic considerations on the behavior of members of different races if we are to have confidence in our regression model which examines the cumulative effect of sociodemographic controls in relation to race.

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Comparison of Predictors Between African Americans and Whites. Numerous logistic regression analyses of subsamples of African Americans and whites reveal a strong similarity in the influence of sociodemographic variables on arts participation. Across all three survey years, for members of both groups educational attainment is the characteristic that most distinguishes arts participants from non-participants.

Other predictors such as marital status, geographic location, income and age have roughly the same moderate effect as predictors of participation among African Americans and whites across the three survey years. Aside from education, gender is the only factor that has more than a moderate effect. In general, across the three survey years, women are slightly more likely to participate than men among both whites and African Americans. The distance between white women and white men is slightly larger than the distance between African American women and African American men, but the general strength of gender as a predictor of arts participation is similar for all members of the two races.

Overall, separate regression models for whites and African Americans indicate a strong similarity in the effect of all measured sociodemographic variables. The few differences in the strength of predictors are inconsequential compared to the tremendous strength of educational attainment, and to a lesser extent gender, on arts participation for both races.

Comparison of Predictors Between Hispanics and Whites. Logistic regression analyses of subsamples of Hispanics and whites also confirm that educational attainment is the primary influence on arts participation between these two groups.

Similar to our comparison of African Americans and whites, factors such as marital status, gender, geographic location, income and age have roughly the same influence on arts participation for both Hispanics and whites. However, distinctions between men and women in likelihood to participate are not as pronounced among Hispanics as among African Americans and whites.

Comparison of Predictors Between Asian Americans and Whites. Due to the small Asian Americans samples utilized in both 1985 and 1992 SPPA surveys, the logistic regression of a subsample of Asian Americans is not completely conclusive. Given the fact that cultural distinctions between Asian Americans and whites are somewhat greater than distinctions between African Americans and whites or Hispanics and whites, we might expect sociodemographic factors to influence Asian Americans differently than whites. Among Asian American and white respondents, however, educational attainment is again the primary predictor of arts participation. In fact, the magnitude of education as a predictor for Asian Americans is so close to all other racial groups, we might

conclude that differences among Asian Americans and other racial groups are not as pronounced as originally assumed.

Other predictors such as marital status, gender, geographic location, income and age are similar in influence between Asian Americans and whites. The influence of gender noticed among African Americans and whites is less pronounced among Asian Americans. Only in activities that require active participation such as live events or reading does gender have a substantial effect.

Conclusions. Across the three years of SPPA surveys, measured sociodemographic predictors of participation are similar in influence for members of each race. Educational attainment is the key predictor for all races, and there is no predictor that is greatly significant for members of one race and not for others. Given this similarity in the effect of sociodemographic predictors, we have confidence that our logistic regression model correctly measures the net effect of race on arts participation by removing the influence of sociodemographic differences among respondents.

Conclusion

What is the role of race in arts participation when we control for sociodemographic differences? As we noted, sociodemographic controls mitigate in many ways the likelihood to participate in the arts. For some arts activities, sociodemographic considerations account for less than 10 percent of variance in participation among races while for other activities, they account for almost all variance. As indicated in Table III-4, there is no single type of arts participation where sociodemographic controls have the most effect in reducing the distance among races. The effect of sociodemographics is variable and related to such things as content of the art form and venue in which the artform is presented.

Efforts to remove the influence of sociodemographic differences among respondents reveals a dual role race plays in motivating arts participation. First, after factoring out the percentage of variance in likelihood to participate attributable to sociodemographics, the remaining *differences* in the likelihood to participate among races are largely due to race or culture. Sociodemographic considerations, however, can be a source of *similarities* as well as differences. As we saw in the African American and Asian American samples, for some activities factoring out the influence of sociodemographic considerations removes many of the similarities members of these groups have with whites and serves to increase the differences in their comparative likelihood to participate.

The best example of the second way sociodemographics reveal the role of race concerns our previous analysis of jazz activities. There is a tremendous difference in the likelihood of African Americans and whites to participate in jazz. Factoring our sociodemographic differences only increases that distance and, for jazz activities race or culture is the primary motivation to participate. Sociodemographic considerations in some sense hide the role of differences among races or cultures by providing common reference points and experiences--reference points and experiences that encourage similar expectations and behaviors despite cultural distinctions.

The dual manner in which factoring out sociodemographic differences reveals the influence of race on arts participation indicates the complexity of determining the precise nature of race or culture as an explanatory variable. We cannot define the role of race and other sociodemographic considerations in simplistic terms. It is obvious that for many arts activities, race plays a substantial role in decisions to participate, but for most of these activities it is no more influential than education and only slightly more influential than income. If there is one thing that logistic regression analyses of SPPA data indicates, it is that the influence of race on arts participation is always partially interactive with other characteristics, and attempts to define the role of race in isolation are shortsighted.

TABLE III-2: LOGISTIC REGRESSION COEFFICIENTS FOR CORE ACTIVITIES – ONLY RACE INCLUDED

	1982			1985				1992			
Variable	African Am.	Hispanics	Others	African Am.	Hispanics	Native	Asian	African Am.	Hispanics	Native	Asian
Live Jazz	0.5906	-0.0878	-0.1226	0.3296	-0.1813	-0.202	-0.1927	0.4114	-0.649	-0.1397	-0.6364
Live Classical	-0.809	-0.6932	-0.4512	-0.9259	-0.9115	-0.2663	0.2612	-0.7633	-0.9479	-0.0342	-0.2611
Live Opera	-0.8628	-0.264	-0.1203	-0.7919	-1.7993	-3.7416	0.4599	-0.6183	-0.6877	-0.2028	0.2152
Live Musicals	-0.8272	-0.7342	-0.5315	-0.9324	-0.7055	-1.0488	-0.2868	-0.3735	-0.88	-0.5518	-0.7024
Live Plays	-0.8522	-0.9286	-0.5758	-0.9144	-0.7701	-0.6175	-0.44	-0.2604	-0.7016	0.2695	-0.8208
Live Ballet	-0.9147	0.0497	-0.2277	-0.7991	-0.6148	-0.2451	0.3019	-0.7211	-0.4063	-4.2861	-0.0611
Art Museums	-0.7845	-0.4255	0.2298	-0.9695	-0.3468	0.1331	0.1448	-0.5314	-0.6512	0.0266	-0.0639
Read Poetry	-0.344	-0.2429	0.1848	-0.4999	-0.4265	-3.8377	0.0065	-0.0585	-0.5856	0.1087	-0.5709
Art Fairs	-1.3124	-0.6889	-0.2304	-1.505	-0.7063	-2.0958	-0.037	-1.0614	-0.9073	0.0011	-1.0443
Jazz on TV	0.5957	-0.057	0.3045	1.2085	-0.0827	NA	0.7179	0.779	-0.1402	0.1406	-0.1359
Classical on TV	-0.6208	-0.2995	0.2803	-0.2612	-0.5228	NA	0.8559	-0.5508	-0.4364	0.0146	0.1581
Opera on TV	-0.3561	-0.2766	0.6234	-0.4386	-0.0223	NA	1.027	-0.1443	-0.072	0.4337	0.016
Musicals on TV	-0.2211	-0.2411	-0.0516	-0.0139	-0.1997	NA	0.7364	-0.3195	-0.5446	0.1711	-0.1967
Plays on TV	-0.5756	-0.779	-0.279	-0.2558	-0.6413	NA	0.0275	-0.271	-0.3685	-0.0916	-0.3373
Dance on TV	-0.5571	-0.1323	0.6288	0.063	0.0272	NA	1.1272	0.0062	0.1349	0.0961	0.3496
Art Program on TV	-0.3204	-0.4601	0.1665	-0.1708	-0.3408	NA	0.4965	-0.5136	-0.4684	-0.2167	-0.427
Jazz on Radio	1.0227	0.1531	0.5321	0.9774	0.1362	NA	1.1558	0.8069	-0.1018	-0.3479	0.0458
Jazz Recordings	0.8973	0.0712	0.1616	1.0093	0.0267	NA	0.0075	0.7549	-0.315	0.1466	-0.2695
Classical on Radio	-0.3542	-0.0052	0.5025	-0.4435	-0.412	NA	0.8534	-0.6924	-0.4544	0.1371	0.1288
Classical Recordings	-0.7129	-0.4918	0.4719	-0.5319	-0.9963	NA	0.84	-0.925	-0.5537	-0.1392	0.0497
Opera on Radio	-0.411	-0.2938	0.5526	-0.7466	-0.6473	NA	0.6661	-0.473	-0.4409	0.2636	-0.3465
Opera Recordings	-0.7466	-1.0665	0.0514	-0.7155	-1.2877	NA	0.7351	-0.6893	-0.4457	-0.9048	0.272
Musicals on Radio	-0.0229	0.0833	0.7751	-0.7346	-0.5251	NA	1.2339	-0.4167	-0.1073	-0.1891	0.4207
Musicals on Tape	-1.5677	-1.0734	0.134	-0.6157	-1.0211	NA	0.9248	-0.8228	-0.5287	-0.7395	0.3228
Plays on Radio	-0.1722	0.6306	-0.5994	-0.0193	-1.5754	NA	-0.3557	0.3914	0.1408	0.2147	0.2908

TABLE III–3: CHANGES IN INCOME AND EDUCATION AMONG RACES AND ACROSS THE THREE SPPA YEARS

INCOME AMONG RESPONDENTS

	1982		1985		1992	
	Less than 20K	More than 20K	Less than 20K	More than 20K	Less than 20K	More than 20K
White	37.6	62.4	43.6	56.4	30.3	69.7
African Am.	65.5	34.3	70.0	30.0	50.2	49.8
Hispanic	56.4	43.6	62.1	37.9	51.5	48.5
Asian	--	--	47.2	52.8	42.5	57.5
Native American	--	--	80.2	19.8	53.3	46.7

EDUCATION AMONG RESPONDENTS

	1982		1985		1992	
	Less than College	More than College	Less than College	More than College	Less than College	More than College
White	60.7	39.3	56.5	43.5	52.4	47.5
African Am.	73.4	26.5	74.6	25.4	63.9	36.2
Hispanic	76.0	24.0	78.3	21.7	71.9	28.1
Asian	--	--	45.8	54.2	43.7	56.3
Native American	--	--	83.7	16.3	53.3	46.7

TABLE III - 4: COMPARISON OF THE TWO REGRESSION MODELS FOR CORE ACTIVITIES ACROSS THE THREE SPPA YEARS

	Regression Model – Race Only 1982				Regression Model – all Sociodemos 1982				Regression Model – Race Only 1985				Regression Model – all Sociodemos 1985				Regression Model – Race Only 1992				Regression Model – all Sociodemos 1992			
Variable	Af. Amer	Hispanics	Others		Af. Amer	Hispanics	Others		Af. Amer	Hispanics	Native	Asian	Af. Amer	Hispanics	Native	Asian	Af. Amer	Hispanics	Native	Asian	Af. Amer	Hispanics	Native	Asian
Live Jazz	0.5908	-0.0678	-0.1226		0.6018	-0.0421	-0.5596		0.3296	-0.1613	-0.202	-0.1827	0.4489	0.0116	-3.6332	-0.4009	0.4114	-0.649	-0.1397	-0.6364	0.5839	-0.335	-0.0777	-0.7051
Live Classical	-0.809	-0.8932	-0.4512		-0.5874	-0.2596	-0.7161		-0.9259	-0.9115	-0.2663	0.2612	-0.6717	-0.3776	-0.4774	0.184	-0.7633	-0.9479	-0.0342	-0.2611	-0.8053	-0.9084	0.0606	-0.2049
Live Opera	-0.8628	-0.264	-0.1203		-0.6950	0.2016	-0.5296		-0.7919	-1.7993	-3.7416	0.4586	-0.4788	-1.4579	-3.7578	0.1362	-0.6163	-0.6677	-0.2029	0.2152	-0.583	-0.2975	0.0606	0.1162
Live Musicals	-0.8272	-0.7342	-0.5315		-0.6277	-0.4532	-0.6624		-0.9324	-0.7065	-1.0488	-0.2968	-0.7148	-0.2898	-4.0489	-0.4744	-0.3736	-0.86	-3.5819	-0.7004	-0.2033	-0.5278	-0.3114	-0.799
Live Plays	-0.8522	-0.9266	-0.5758		-0.6658	-0.5972	-0.6437		-0.9144	-0.7701	-0.6175	-0.44	-0.7783	-0.4108	-3.5422	-0.6365	-0.2804	-0.7016	0.2695	-0.6209	-0.0999	-0.3076	0.524	-0.6729
Live Ballet	-0.9147	0.0497	-0.2277		-0.845	0.3995	-0.5417		-0.7991	-0.6148	-0.2451	0.3019	-0.6269	-0.1383	-3.3252	0.01	-0.7211	-0.4063	-4.2661	-0.0611	-0.0829	-0.029	-4.1818	-0.3379
Art Museums	-0.7845	-0.4265	0.2299		-0.6663	-0.131	-0.0574		-0.9695	-0.3486	0.1331	0.1448	-0.81	0.0663	0.5043	-0.1249	-0.5314	-0.9512	0.0266	-0.0639	-0.4206	-0.2919	0.0999	-0.1467
Read Poetry	-0.344	-0.2429	0.1848		-0.244	-0.0171	-0.0779		-0.4999	-0.4265	-3.8377	0.0065	-0.3498	-0.0604	-3.3623	0.0773	-0.0686	-0.5896	0.1067	-0.5709	0.0644	-0.2571	-0.0662	-0.6214
Art Fairs	-1.3124	-0.8889	-0.2304		-1.1829	-0.4711	-0.3815		-1.505	-0.7063	-2.0958	-0.037	-1.3508	-0.3822	-1.251	-0.0998	-1.0814	-0.9073	0.0011	-1.0443	-0.9583	-0.5389	0.0058	-1.0844
Jazz on TV	0.5957	-0.067	0.3045		0.658	0.084	0.2304		1.2085	-0.0627	NA	0.7179	1.3804	-0.1177	NA	0.6214	0.779	-0.1402	0.1408	-0.1369	0.9943	0.1818	0.1948	-0.0912
Classical on TV	-0.6208	-0.2998	0.2803		-0.3414	0.0656	0.3212		-0.2912	-0.5229	NA	0.8589	0.3089	-0.0101	NA	0.6239	-0.5809	-0.4364	0.0148	0.1581	-0.3472	-0.0002	0.3008	0.3267
Opera on TV	-0.3581	-0.2788	0.8234		-0.0929	0.0793	0.8999		-0.4388	-0.0223	NA	1.087	0.6458	0.4747	NA	1.0869	-0.1443	-0.072	0.4337	0.018	-0.0806	0.364	0.7748	0.6193
Musicals on TV	-0.2211	-0.2411	-0.0618		-0.0006	0.0065	-0.1348		-0.0139	-0.1897	NA	0.7384	0.3477	0.2367	NA	0.5839	-0.3196	-0.5446	0.1711	-0.1997	-0.1691	-0.1884	0.3647	-0.0474
Plays on TV	-0.5758	-0.779	-0.279		-0.3238	-0.539	-0.4121		-0.2558	-0.6413	NA	0.0275	-0.0229	-0.3186	NA	-0.0207	-0.271	-0.3665	-0.0916	-0.3373	-0.1589	-0.0353	0.1581	-0.4019
Dance on TV	-0.5571	-0.1323	0.6268		-0.2731	0.2448	0.491		0.063	0.0272	NA	1.1272	0.3681	0.4229	NA	0.962	0.0092	0.1349	0.0661	0.3499	0.1197	0.4886	0.2178	0.3872
Art Program on TV	-0.3204	-0.4601	0.1885		0.068	-0.1655	0.0203		-0.1708	-0.3406	NA	0.4985	0.0701	-0.0396	NA	0.0657	-0.6136	-0.4884	-0.2187	-0.427	-0.4123	-0.1529	0.1533	-0.6307
Jazz on Radio	1.0227	0.1531	0.5321		1.1803	0.1067	0.2583		0.9774	0.1362	NA	1.1559	1.2489	0.182	NA	1.1159	0.9089	-0.1018	-0.3479	0.0488	0.9472	0.181	-0.3377	-0.1367
Jazz Recordings	0.8973	0.0713	0.1818		1.2313	0.0982	-0.1949		1.0093	0.0267	NA	0.0075	1.0729	0.0029	NA	-0.0317	0.7549	-0.315	0.1486	-0.3995	0.9825	-0.0094	0.2422	-0.4456
Classical on Radio	-0.3642	-0.0062	0.5025		-0.1709	0.2987	0.3481		-0.4435	-0.412	NA	0.8534	-0.1249	-0.1529	NA	0.6348	-0.6824	-0.4844	0.1371	0.1258	-0.6215	-0.0211	0.3442	0.1256
Classical Recordin	-0.7129	-0.4918	0.4719		-0.491	-0.1262	0.2044		-0.5319	-0.9063	NA	0.84	-0.1662	-0.5806	NA	0.4041	-0.926	-0.8537	-0.1362	0.0497	-0.76	-0.1015	-0.1007	0.099
Opera on Radio	-0.411	-0.2939	0.5529		-0.3766	-0.0614	0.6082		-0.7468	-0.8473	NA	0.9881	-0.3414	-0.2064	NA	0.7348	-0.473	-0.4409	0.2636	-0.3485	-0.3952	-0.0096	0.0531	-0.4583
Opera Recordings	-0.7468	-1.0685	0.0514		-0.3629	-1.0172	0.2071		-0.7155	-1.2677	NA	0.7361	-0.2127	-1.1367	NA	0.5989	-0.6863	-0.4457	-0.0049	0.272	-0.4853	0.0308	-0.0044	0.1823
Musicals on Radio	-0.0229	0.0833	0.7751		0.171	0.2578	0.7984		-0.7348	-0.5251	NA	1.2339	-0.5675	0.0001	NA	0.9519	-0.4167	-0.1073	-0.1881	0.4207	-0.2906	0.36	0.1047	0.9824
Musicals on Tape	-1.5677	-1.0734	0.134		-1.41	-0.707	-0.5131		-0.6157	-1.0211	NA	0.9248	-0.4522	-0.5414	NA	-0.0064	-0.8226	-0.5297	-0.7366	0.3226	-0.7829	-0.11	-0.5807	0.237
Plays on Radio	-0.1722	0.6306	-0.5994		-0.3175	0.9804	-0.5863		-0.0193	-1.5754	NA	-0.3657	0.1895	-1.3824	NA	-0.5699	0.3914	0.1408	0.2147	0.2906	0.3548	0.4161	0.2246	0.2987

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TABLE III–4(b): COMPARISON OF TWO LOGISTICAL REGRESSION MODELS ON VARIABLES NEW IN 1992

	Coeficients with Race Only				Coefficients with all Sociodemographics			
Activity	African Am.	Hispanics	Native	Asian	African Am.	Hispanics	Native	Asian
Visit Parks	−1.0654	−0.9551	−0.2282	−0.833	−0.9359	−0.5995	−0.3188	−1.0059
Read Books	−0.4211	−0.8848	0.102	−0.5802	−0.261	−0.5186	0.0587	−0.6719
Read Plays	−0.0211	−0.2912	0.5753	−0.2492	0.0581	0.1256	0.5429	−0.2423
Read Novels	−0.63	−0.9801	−0.2864	−0.7296	−0.3738	−0.6506	−0.3738	−0.6942
Listen Poetry	0.4153	−0.1546	0.4421	−0.1223	0.3606	0.2128	0.3606	−0.157
Listen Readings	−0.0471	−0.3474	0.0005	−0.1369	0.0731	−0.0238	0.0731	−0.317

TABLE III–5: COMPARISON OF TWO REGRESSION MODELS FOR AFRICAN AMERICANS

	1982		1985		1992	
Variable	Race Only	All Demos	Race Only	All Demos	Race Only	All Demos
Live Jazz	0.5906	0.6018	0.3298	0.4469	0.4114	0.5839
Live Classical	−0.809	−0.5974	−0.9259	−0.6717	−0.7633	−0.6053
Live Opera	−0.8628	−0.6985	−0.7919	−0.4768	−0.6183	−0.593
Live Musicals	−0.8272	−0.6277	−0.9324	−0.7148	−0.3735	−0.2033
Live Plays	−0.8522	−0.6658	−0.9144	−0.7783	−0.2604	−0.0998
Live Ballet	−0.9147	−0.845	−0.7991	−0.6289	−0.7211	−0.6628
Art Museums	−0.7845	−0.6683	−0.9695	−0.81	−0.5314	−0.4205
Read Poetry	−0.344	−0.244	−0.4999	−0.3498	−0.0585	0.0944
Art Fairs	−1.3124	−1.1828	−1.505	−1.3508	−1.0614	−0.9583
Jazz on TV	0.5957	0.858	1.2085	1.3604	0.779	0.9643
Classical on TV	−0.6208	−0.3414	−0.2812	0.3069	−0.5508	−0.3472
Opera on TV	−0.3561	−0.0928	−0.4386	0.0458	−0.1443	−0.0206
Musicals on TV	−0.2211	−0.0005	−0.0139	0.3477	−0.3195	−0.1691
Plays on TV	−0.5756	−0.3236	−0.2558	−0.0229	−0.271	−0.1569
Dance on TV	−0.5571	−0.2731	0.063	0.3851	0.0062	0.1197
Art Program on TV	−0.3204	0.068	−0.1708	0.0701	−0.5136	−0.4123
Jazz on Radio	1.0227	1.1862	0.9774	1.2499	0.8069	0.9472
Jazz Recordings	0.8973	1.2313	1.0093	1.0726	0.7549	0.9625
Classical on Radio	−0.3542	−0.1708	−0.4435	−0.1249	−0.6924	−0.5215
Classical Recordin	−0.7129	−0.481	−0.5319	−0.1662	−0.925	−0.76
Opera on Radio	−0.411	−0.3768	−0.7466	−0.3414	−0.473	−0.2652
Opera Recordings	−0.7466	−0.3629	−0.7155	−0.2127	−0.6893	−0.4533
Musicals on Radio	−0.0229	0.171	−0.7346	−0.5675	−0.4167	−0.2605
Musicals on Tape	−1.5677	−1.41	−0.6157	−0.4522	−0.8228	−0.7628
Plays on Radio	−0.1722	−0.3175	−0.0193	0.1895	0.3914	0.3548

CHAPTER FOUR: UNDERREPRESENTATION IN ARTS PARTICIPATION

In this monograph, we have defined underrepresentation in arts participation as the presence of members of a definable group in an activity in proportions smaller than their group's relative proportion of the population. This statistical definition of underrepresentation has lead us to assert that for many arts activities, African Americans, Hispanics, Native Americans, and Asians are underrepresented.

However, this statistical conceptualization of underrepresentation is problematic when applied to the topic of arts participation. For example, if we were to analyze a university were the student body was 5 percent minority in a state or region with substantial minority populations, our statistical approach to underrepresentation would be adequate and we could say with confidence that members of minority groups are underrepresented at the university in question. But statistical underrepresentation is a difficult concept to employ in analyses of arts participation because of the tremendous variability in arts activities and opportunities to participate. As we have seen, considerations of discipline, venue and opportunity confuse simple calculations of who participates and who does not.

SPPA data analyzed by race and ethnicity illustrates the complexity of understanding arts participation from a statistical approach. On the one hand, whites participate in most arts activities in greater proportions than members of other racial groups. But, participation by whites over the ten year period of the surveys is relatively steady while minority participation is growing in many areas. Odds ratio analysis indicates that greater participation by minorities is closing the gap with whites, while analysis of frequency of participation indicates that among arts attenders, whites are no more likely to attend frequently, and in some cases are less likely to attend frequently.

Underrepresentation and Distributive Opportunities. If one combines the fact that the participation gap between whites and members of minority groups is decreasing, the fact that among attenders, whites are no more likely to participate more frequently, and the small distinctions between whites and minorities for participation though media, one could conclude that while whites have greater opportunity to participate, they are not more interested in arts participation. Such a conclusion would be based on the correct assumption that, as a group, whites benefit from conditions that allow greater opportunity to participate.

Our regression analyses indicate that accounting for differences in conditions that may promote or enable arts participation does reduce the distance among racial groups in their likelihood to participate. Our analysis also indicates that among races, predictors of participation are similar. Given

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these results, many would argue that the real concern in arts participation is not differences among races, but rather the challenge to establish conditions so that everyone may participate. Distributive public policies that seek to spread opportunities more widely by allocating or redistributing resources are examples of strategies that could be used to address inequities in arts participation. However, public policies that would make more equal those factors that motivate arts participation are well beyond the abilities and concerns of those involved with arts policy.

Few would argue that the purpose of progressive taxation and redistributive social services is to equalize arts participation among the races. Although these policies, as an associated and unintended effect, could encourage greater arts participation by members of all racial groups, it is much more likely that policies designed to increase arts participation will continue to focus on public funding of arts organizations in order to increase access through ticket subsidies and tours to rural and inner city areas.

Underrepresentation and the Culture Factor. Making arts participation more equal among the races by equalizing those conditions that motivate participation can only be a partial solution. Our regression analysis also indicates a substantial role for race and culture in decisions to participate. These cultural considerations cannot be addressed by distributive policies, and in some sense, an interest in distributive policies and sociodemographic conditions that motivate participation lessen consideration for the role that race and culture do play in decisions to engage in the arts. That is, the role of race and culture in arts participation is much more subtle than the role of factors such as education and income. All art expresses aspects of a culture. Participating in an arts event means taking part in that expression of culture. The ability to afford the price of participation, or the interest in the event because of educational attainment, are certainly requisite to participation, but involvement in the culture being expressed is as important to decisions to participate.

Similarly, it is a mistake to address race and culture as motivations to arts participation as if they function in the same manner as education and income. It is easy for anyone analyzing arts participation data to regard race as just another variable. But unlike most variables, race is not quantifiable as an amount, and the differences among races are not as easily understood as differences in income levels. In fact, the manner in which race is placed as a variable among other demographic variables in the SPPA surveys may actually hinder our understanding of arts participation by members of minority groups. That is, we recognize our society as multicultural and constantly seek to celebrate diversity while reconciling the fragmentation that comes with multiculturalism.

SPPA surveys (and this monograph) are examples of our concern with differences among races and of attempts understand and address these differences. Yet, the structure of the survey itself illustrates an artistic support system and overall cultural structure that may not be entirely relevant and accessible to members of minority groups. The manner in which arts disciplines and participation options are defined in the surveys indicates a dominate understanding of what the arts are and how one may participate in them. Granted, SPPA surveys are to be credited for their evolution over the last ten years, and the point here is not to critique the surveys but to use them as examples of why our concern with underrepresentation may be based on assumptions about participation that prevent us from understanding how many different types of people appreciate and benefit from artistic expression.

For example, every Sunday morning, thousands of African Americans participate in gospel music within the context of their churches. This artistic experience is a powerful one in that it does not simply represent the consumption of music by a definable group. Rather, this participation in the arts is an expression and affirmation of shared values and beliefs through music and the setting of the church.

SPPA surveys can capture neither the participation of African Americans in this music nor the setting and meaning essential to understanding the music. While gospel music is recognized in SPPA surveys and as part of American music, the confluence of participation in gospel music within the church setting and within the context of shared values and beliefs that inform and make the music meaningful, is not part of the dominant American artistic support system and cultural structure. Not being included in this structure can mean not being considered participatory in the arts.

In the SPPA surveys, the overwhelming participation in, and desire for, jazz among African Americans illustrates how an artform that has become part of the dominant cultural structure can influence the results of surveys of arts participation. It is not the case that jazz is the only artform in which African Americans participate in substantial numbers. It is the case that jazz is the only recognized artform from African American culture which has a substantial presence in arts participation surveys.

It is the case that members of minority groups participate less in many arts activities as measured by SPPA surveys. It is probably not the case that members of minority groups participate less if we understand arts participation more broadly. The challenge to those involved in arts policy is to broaden and better understand what qualifies as cultural expression and experience. This challenge must go far beyond simply funding outreach programs or highlighting minority artists within the current support system.

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Broadening our understanding of cultural experience must begin by addressing the communities where minority arts evolve, and the values and beliefs these arts represent. This effort will necessarily be one that attempts to understand the cultures and values that inform artistic expression, not an effort to use race as a proxy for culture. When we are able to understand, and consider legitimate, expressions of culture that do not fit our normal understandings of dance, theater, music, etc., then we will begin to adequately understand arts participation.